

**STORY LINE BRIEF***(Enter delivery date before despatch)*

From: JOHN NATHAN-TURNER, PRODUCER 'DOCTOR WHO'

Room No. &amp; Building: 204 UNION HOUSE

Telephone Extn: 3667

To: Copyright Department

Date of Brief: 17.3.80

This is to notify delivery of the following ~~Storyline/Treatment~~ **Scene Breakdown**  
for 4-part story

Project No:

Expend

02340/0991-4

Series Title and code:

DOCTOR WHO

Target Delivery Date:

28.3.80

Actual Delivery Date:

27.3.80

Title and Episode Number (if applicable) of Proposed Storyline:

'THE DREAM TIME' (W/T)

Producer:

JOHN NATHAN-TURNER

Author:

STEVE GALLAGHER

Theme:

SCIENCE FICTION ADVENTURE

Length of Proposed Television Play:

4 x 25'

Notes re Fee etc:

Signed.....  
(Producer).....  
(Script Editor)



**COMMISSIONING BRIEF**

From: JOHN NATHAN-TURNER, PRODUCER 'DOCTOR WHO'

Room No. &amp; Building: 204 UNION HOUSE

Telephone Extn: 3667

Date: 14.4.80

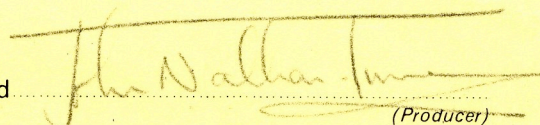
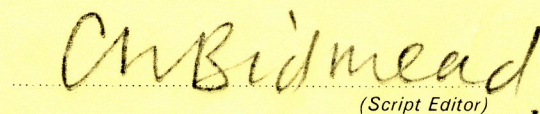
Original/~~Dramatisation~~/Adaptation/Translation**SCRIPT**

Project No: EXPEND XX 02340/0991	Series Title and code: DOCTOR WHO	
Target Delivery Date: 7.6.80	Actual Delivery Date: 11.6.80	Acceptance Date: 30.6.80
Title: 'THE DREAM TIME' (W/T) EPISODE ONE		
Producer: JOHN NATHAN-TURNER	Author: STEVE GALLAGHER	
Theme: SCIENCE FICTION ADVENTURE		
Length: 25'		

Notes re Fee etc:

NB: the above story was originally commissioned  
as a scene breakdown.NB: ssubject to rewrites  
as agreed with author

Signed

  
(Producer)  
(Script Editor)

Accepted/Rejected by.....



John Nathan-Turner

204 Union House

3667

20th June, 1980.

DIRECTORS: 1980/81 SEASON

Organiser Drama Series/Serials  
through  
H.S.S.D.Tel.

---

DOCTOR WHO: 5S

Would you please engage Paul Joyce, agent  
Fraser & Dunlop, (Tim Corrie), to direct Doctor  
Who 5S - overall dates July 21st - November 14th.

(John Nathan-Turner)



Strand/Series Title		DOCTOR WHO		REHEARSAL ROOM BOOKING				
Programme Title		5S		Distribution		Denotes Recipient		No of Cop
Episode/Sub. Title		1-4		To:-		Room No. and Building		
Project Number		02340/9291-4		Studio Bookings		4047 T.C.		5
Programme Identificat'n Number		Prod. Costing Wk(s)		Channel				
		Studio						
Production date(s)		18 & 19 Sept 2 & 3 Oct 4 Oct		Week(s)		38 40 41		
Filming/O.B. date(s)				Week(s)				
Producer		John Nathan-Turner		Room No. / Building		203 Union Ho		
Director				Tel. Extn.		3667		
Designer				Department		S/S		
						File Copy		1
						Date		*

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs: (PART 2)  
One of these two copies, signed by the Producer, will be returned to Studio Bookings: (PART 3)

PART 1 Mark-up date(s): Friday, 5th September

First reh. date: 6th Sept Last reh. date: 1st October

Details of Saturday afternoons or Sundays if required (state dates and times):

Saturdays required

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, minors in cast, etc.):

Large room preferred owing to large composite sets (at Television Rehearsal Rooms, Acton - please)

Signed *Jane Fudge* Date 27.6.80

PART 2 The following rehearsal facilities have been booked for this production

Room .....402, TRR

Total no. of days 27 at £87 TOTAL INTERNAL COST £2,349.00 Facility Code J 30

Signed *Anne Carlyle-Gall* Date 22nd August 1980

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed *Jane Fudge* Date 26.8.80



WARRIOR'S GATE: PROVISIONAL CHARACTER LISTING (21 July 80)

CHAR. NAME	ep 1	ep 2	ep 3	ep 4
CONTROLLER	X			
ANTONINE PILOT	X			
RORVIK	X	X	X	X
PACKARD	X	X	X	X
SAGAN	X	X	X	X
LANE	X	X	X	X
NESTOR	X	X	X	X
JOS (NB: Presumably references to HELMSMAN and CREWMAN are not additional to the above characters)				
WALDO		X		X
ALDO		X		X
BIROC	X		X	X
LAZLO		X	X	
SHOGUN	X	X	X	X

SCRIPT DELIVERY ARRANGEMENTS, Monday 21 July 80

MON

TUES            Hopefully we track down ep 2!

WED

THURS      Ep 3 arrives, with spare copy of ep 2

FRI Steve sends off ep 4

SAT I'll organise ep 4 distribution for w/e reading, or...

SUN

MON            .... complete 4 ep set assembled. In-house rewrite  
beginns

Chris  
Bidmead



FROM: Production Unit Manager, "DR. WHO"

Rm. 203 Union House PABX: 4111/7766 date: 22.7.80.

SUBJECT: PRODUCTION SCHEDULE: DR. WHO 5S

"WARRIORS' GATE" ep.1: 02340/9291 1 LDL C055 S  
ep.2: " 9292 1 LDL C056 L  
ep. 3 " 9293 1 LDL C057 F  
ep.4: " 9294 1 LDL C058 A

TO: Paul Joyce, Joyce Stansfeld, Val McCrimmon,  
Graeme Harper, 512 Threshold House.

John Dean, TM II, " "  
Clive Gifford, 4029 TC  
Dick Mills, Radiophonic Workshop, Maida Vale  
Peter Howell, " " " "  
Dave Chapman, 4024 TVC  
Andi Stroud, Sypher Bookings, 7041 TVC  
Maria (Sound Allocations), 4024 TC  
Jenny (VE Allocations) 4024 TVC  
Sam Andrew, VT Planning 7041 TVC  
Graham Fielder, Facilities Clerk, Drama Series/Serials  
Betty Stuart, A/Deputy Organiser, Drama Series/Serials  
Elizabeth Western, A/O.A. Drama Series/Serials

<u>STUDIOS:</u>	wk 38	Wednesday, 17th Sept.	TC3	1930-2200	reh/rec
		Thursday, 18th Sept.	"	1430-1715	" "
				1930-2200	" "
		Friday, 19th Sept.	"	1430-1715	" "
				1930-2200	" "
	wk 40	Thursday, 2nd Oct.	TC1	1930-2200	" "
		Friday, 3rd Oct.	"	1430-1715	" "
	wk 41			1930-2200	" "
	wk 41	Saturday, 4th Oct.	"	1430-1715	" "
				1930-2200	

SHIB recordings of all studio sessions required,  
please.

TAPE TO  
TAPE:

4 hours tape to tape transfer (2 machines)  
Monday, 6th October (times tba)

GALLERY ONLY:

Tuesday, 7th October TC6 1100-2200 reh/rec  
3 VT machines required, two replay machines  
with the ability to run up in synch + 1 record  
machine with a replay line to gallery.

cont'd.....

PRODUCTION SCHEDULE : "DR. WHO" 5S cont'd...

VT EDITS: Thursday, 9th October 0900-1845 3 machines +  
Rod WALDRON  
Friday, 10th October 0900-1845 " "  
Monday, 13th October " " "  
Wednesday 15th Oct. " " "  
Saturday 18th October " " " "

SHIB TAPES: Two shib recordings required of each edited programme, with identical in vision time code to master tape.

Episode 1 to be done over weekend 11/12 October  
Episode 2 " " " on the evening of 13th Oct.

(Above tapes required for review on Tuesday 14th.)

Episodes 3 and 4 to be done on Sunday, 19th Oct.  
(tapes required for review on Monday 20th.)

SHIB

REVIEWS:

Episodes 1 & 2: Tuesday, 14th October  
1030 onwards in room 402 Threshold House

Episodes 3 & 4: Monday, 20th October  
1030 onwards in room 402 Threshold House

Above reviews to be attended by Clive Gifford,  
Peter Howell and Dick Mills.

DUB TO

SYMPHER:

Episodes 1 & 2 to be dubbed to SYMPHER before  
1st November.

Episodes 3 & 4 to be dubbed to SYMPHER before  
15th November

SYMPHER

DUBS:

Saturday, 1st November 1000-2200  
Sunday, 2nd November 0930-1830

Saturday, 15th November 1000-2200  
Sunday, 16th November 0930-1830

(Anji Smith)



Frank Windsor  
Robert Hardy  
Derek Jacobi  
Stratford Johns  
John Nannington  
Clifford Rose

CLIFFORD ROSE

End of day



6 Sept - 4 Oct.

FROM  
CLIFFORD ROSE

back Sat

22 July 80

Dear John,

Having - if the papers are anything to go by - cornered the market in "nasties", I wondered if I might do a "nasty" in DOCTOR WHO some time or another?!

How about it?

I finish a film in Poland on August 16th and am free thereafter.

All Best Wishes,

Yours —

Clifford



John Nathan-Turner, Producer 'Doctor Who'

204 Union House 3667

22nd July, 1980

PAUL JOYCE

H.E.R.D.(Tel.)

---

Thank you so much for the use of the  
VCRs of 'Keep Smiling' which I return  
herewith.

I very much enjoyed the play and have  
engaged Paul Joyce to direct a  
Doctor Who for me.

Thank you again for your assistance  
and advice.

(John Nathan-Turner)

Enc  
JJ



WARRIOR'S GATE: PROVISIONAL CHARACTER LISTING Revised(23 July 80)

CHAR. NAME	ep 1	ep 2	ep 3	ep 4
CONTROLLER	X			
ANTONINE PILOT	X			
RORVIK	X	X	X	X
PACKARD	X	X	X	X
SAGAN	X	X	X	X
LANE	X	X	X	X
NESTOR (Helmsman)	X	X	X	X
JOS	X	X	X	X
DULLES		X		
(NB: Presumably references to HELMSMAN and CREWMAN are not additional to the above characters)				
WALDO		X		X
ALDO		X		X
BIROC	X		X	X
LAZLO		X	X	
SHOGUN 1 (active, non-speaking)	X	X	X	X
SHOGUN 2 (non-active, speaking)		X		

Chris  
Bidmead



FROM: Assistant (Production), Programme Planning

Room 6055

PABX: 2341/2/3

SUBJECT: CURRENT STUDIO ARRANGEMENTS

TO: Org. D.S./L.

COPIES: General Distribution

DATE: 28th July 1980

P.U.M. Anji Smith

This is to confirm the following EARLIER REHEARSAL TIME

PRODUCTION: DR. WHO

DEPARTMENT: DL

PROD. WEEK: 38

DIRECTOR/PRODUCER: Joyce

PROD. DAY: As Below

PROJECT No.: 2340/9291 & 2

STUDIO: TC3

Thursday 18th September :-

Reh : 1030

Reh/Rec : 1430 - 1715

Rec : 1930 - 2200

Friday 19th September :-

Reh : 1030

Reh/Rec : 1430 - 1715

Rec : 1930 - 2200

*Mike Jarvie.*

(Mike Jarvie)



**From:** Script Assessor (Costume )

Room No. &  
Building:

3043, T.C.

Tel.  
Ext.:

2816/7

date: 29th July, 1980

**Subject:** DEADLINES

**To:** John Nathan Turner  
c.c. Paul Joyce  
Costume Designer

Please note that your proposed deadlines for 'Dr. Who 5S' are:-

Principals:	8th August, Week 32
Small parts:	15th August, Week 33
Numbers of extras:	15th August, Week 33
Names of extras:	29th August, Week 35

Barbara Kronig

PROGRAMME: DR WHO 5S 'DREAM TIME'

AUTHOR: STEVE GALLAGHER

PROJECT NOS: 02340/9291-4

INSERT NOS:

FILMING DATES: *NIL FILMING*

LOCATION:

REHEARSAL DATES: 6 Sept - 17 Sept

STUDIO DATES: 17/18/19 Sept TC3  
2/3/4 Oct TC1

EXT: ROOM: 22 Sept - 1 Oct

4015

402TRR

		ROOM NO	EXT
PRODUCER	JOHN NATHAN-TURNER	204 UNION	3667
SCRIPT EDITOR	CHRISTOPHER BIDMEAD	212 UNION	3671
P.U.M.	ANJI SMITH	203 UNION	4111/7766
DIRECTOR	PAUL JOYCE	512 THRESH	2221/2
P.A.	GRAEME HARPER	"	"
A.F.M.	VAL McCRIMMON	"	"
ASSISTANT	JOYCE STANSFIELD	"	"
DESIGNER	GRAEME STORY	400 SC Blk TC	2500
Asst.			
COSTUME	JUNE HUDSON	3143 TC	2723
MAKE-UP	<del>SUZANNE BROAD</del> <i>PAULINE COX</i>	<del>E112 TC</del> <i>714</i>	<del>3487</del> <i>4358</i>
VISUAL EFFECTS	MAT IRVINE	GO27 W.A.	4698/4725
Asst.			<i>4202</i>
TM1	JOHN DIXON	c/o 4024 TC	2921
TM2	JOHN DEAN	"	"
ELECTRONIC EFX	DAVE CHAPMAN (tbc)	c/o 4024 TC	7011
SOUND SUP	<del>CLIVE GIFFORD</del> <i>ALAN FOGG</i>	"	<del>2921</del> <i>2840</i>
GRAM OPS	DICK MILLS	8 MAIDA VALE	(6861) 277
SP. SOUND	PETER HOWELL	"	"
COMPOSER	① JIM STEPHENS / <i>Paul del Bravo</i>		
VISION MIXER	<i>JILL HERRON</i>		
PROP BUYER	<i>KATH MARSHALL</i>		
FLOOR ASSISTANT	NANSI DAVIES	S310 S.H.	3772
BOOKER			
BOOKING ASST			
CAMERA CREW			
SCENE CREW			
GRAPHICS			
F.O.M.			
CAMERAMAN			
ASST			
SOUND RECORDIST			
ASST			
FILM EDITOR			
VT EDITOR			

TAPE TO TAPE:

GALLERY ONLY: TUES 7 OCT TC6 11-2200

VT EDITING:

SHIB REVIEW: Ep 1/2: 14 OCT Ep 3/4: 20 OCT

MUSIC RECORDINGS:

SYMPHERS

1 NOV: 10-2200

2 NOV: 0930-1830

15 NOV: 10-2200

16 NOV: 0930-1830



Extensions: 2221/2222

4th August 1960

Dear Clifford,

I was very pleased when John Nathan-Turner showed me your letter to him, because I was at that stage thinking about casting for "WARRIORS' GATE", which is a four-part story which I will be directing.

As it happens I had your name down on my short list and once I had spoken with John I decided that I would go no further than to follow through your obvious interest in appearing in the show. Therefore I enclose the first two parts of this story in the hope that you will be interested and intrigued by the part of RORVIK.

I am currently doing some work to Episodes 3 and 4, in conjunction with the script editor, and these will be completed in the next two or three days; however, I think the first half will give you a fairly good idea of the characterisation and the ideas which I hope will make this different from what most people think of as being a typical "DOCTOR WHO" story.

If you are engaged by these scripts and feel you'd like to talk to me about the subsequent episodes I'd be delighted to meet over a drink and chat about them. (We tried to phone you this afternoon, but unfortunately my planning meeting went on so long that you appeared, understandably, to have gone out). If you would like to phone me this evening I shall be working on the script at the following number and would be very glad to hear from you: 01-435-0320. Alternatively, I look forward to hearing from you when you have read Episodes 1 and 2.

I think all I want to add is that I have long been an admirer of your work and remember very exciting evenings at the Aldwych in the sixties when I had no real expectations of working with those people treading the boards.

Yours sincerely,

(PAUL JOYCE)

Dictated by PAUL JOYCE and signed in his absence:

Mr. Clifford Rose

  
Assistant to PAUL JOYCE)

**From:** PAUL JOYCE

Room No. &  
Building:

512 Threshold House

Tel.  
Ext.: 2222/1

date: 4.8.80

**Subject:** "DOCTOR WHO" 5S: WARRIORS' GATE'

**To:** MAT IRVINE

Since we spoke this lunchtime I have had a meeting with John Nathan-Turner and he is still worried about shooting models on film. However, he is waiting to hear from you about this and will then suggest a meeting once he has had comments from you.

Re the TARDIS in the shadow of the PRIVATEER engines in the final sequence, the Tardis is indeed equipped with a heat shield and could glow through various stages of heat absorption from pink through red to white, indeed whatever the effect we want it to achieve.

K.9 can be made to move his head from side to side providing this is not used as a YES and/or NO reaction but rather as a sign of fatigue or indifference.

Ideally it should be made to slump over as if from total exhaustion. (See page 12 of the preliminary draft of Episode 3, Scene 11) as an alternative to K.9 actually keeling over on to his side.

  
for PAUL JOYCE

Director, "DOCTOR WHO: 5S"



"DOCTOR WHO" 5S. - 'WARRIORS' GATE'

NOTES of meeting re VISUAL and ELECTRONIC EFFECTS: 4.8.80

For further discussion.

EPISODE 1:

GATEWAY: - Possible Glass Shot

First sight of PRIVATEER EXTERIOR: - Possible Glass Shot, with model  
Suggested by MAT IRVINE that Overlay/Inlay could be just  
as easy

BANQUETING HALL: Main interior probably a SET, rooms off it  
possible glass shots.

VOID: VISUAL EFFECTS: Dry Ice ??, Smoke box and superimposition

SC.4 TARDIS INTERIOR: Juddering, etc. to be done on QUANTEL at  
Gallery only session

SC.3 PRIVATEER'S ATTEMPTED TAKE-OFF: Malfunction of controls, etc  
to be VISUAL EFFECTS (Note that MAT needs 2 cameras & video disc  
*p. 6 & 7.* - ??)

Coin tossed up, slowing down and then coming slowly down &  
landing on Control Panel: probably on OVERLAY SET

SC.6: LANE CHECKING DAMAGE: VISUAL EFFECTS: "Standard stuff"

SC.19: BIROC's ARRIVAL on TIME WINDS: Visual Effects: Needs  
to be shot on film at Western Avenue to achieve "surfboard"  
movement of BIROC: Laser in conjunction with smoke for light  
effect.

SC.21: TARDIS COMPUTER DISPLAY: NOTE: TWO different effects  
in revised script.

GRAPHICS FILM ANIMATION or COMPUTER GRAPHICS would be effective  
but very costly.

Electronic Effects much cheaper: using wire replica painted white,  
hand-held camera in studio, CASSETTE, QUANTEL & MONITOR tied to  
camera. - CASSETTE recording of wire model to be recorded and  
played back into studio, then QUANTEL to be used on the replayed  
picture taken from monitor (is this an accurate record of what  
was suggested ?)

Suggested by Producer that we explore possibility of shooting on  
3 Cameras & feeding up line to CEEFAX (This was early in discussion  
and may now be redundant)

MASS DETECTOR: To be discussed between MAT IRVINE & GRAEME STORY  
- to be "FRONT PACK", with Readout & Printout. Designs to be  
produced

"DR.WHO": 5S: 'WARRIORS' GATE'

SPECIAL EFFECTS

K.9: GRADUAL DISINTEGRATION

Note probable use of a new effect, K.P cocking his head as if listening.

(LATER:) Producer agrees that K.9. can be made to move his head from side to side, provided this is not used as a YES and/or NO reaction, but rather as a sign of fatigue or indifference.

Ideally it should be made to slump over as if from total exhaustion (see p.12 of the Preliminary Draft of Epis de 3, Scene 11) as an alternative to K.9 actually keeling over on to his side.

EAR to be removable.

Lightweight version to be thrown (into mist)

CRUMBLING MEMORY WAFERS:

This to be done physically by actors

EPISODE 2:

Sc.23 THARK(LAZLO)/ALDO & WALDO incident: Inlay desk, E.E.O. and Visual Effects

Sc.26: AXE into GUNDAN(previously SHOGUN)  
To be Visual Effects

GUNDAN goes thru mirror, followers collide with mirror:  
Probably OVERLAY, plus perspex -type rigid mirror

EPISODE 3:

Sc.17: DOCTOR's HAND HEALS IN FRONT OF HIS EYES: To be Makeup & Roll Back & Mix.

VIEWS OF GARDEN: Black/White Graphics PLUS Scene Sync - DR. in colour

COUNTRY HOUSE: To be SET (Like Hampton Court) and BLACK/WHITE - DR. in colour

NOTE: Windows of bottle glass to have effect of mist built into glass so that scene on inside is seen as diffused

FOR FURTHER DISCUSSION - no decisions reached

NOTE: During GARDEN sequence BIROC beckons to DR. through mist, then disappears:  
BIROC to be on OVERLAY, mixed up & out again

"56K" MACHINE: - TRYING TO BREAK DOWN MIRROR: No decisions

HAND LASER GUNS: FIRED AT CHANDELIER, WHICH CRASHES DOWN: Visual Effects.



"DR. WHO": 5S: 'WARRIORS' GATE'

SPECIAL EFFECTS

EPISODE 3 contd:

BANQUET:

MICE & ICED CAKE(MAGGOTS) Visual effects

TABLE SPLIT IN TWO BY GUNDAN AXE: V.P.R. 2 GALLERY ONLY SESSION  
PLUS Editing

NOTE for Visual Effects: When we first enter the Banqueting Hall  
the Rusty Axe Head is there and the crack in the table is visible.

RORVIK's GUN FIRED AT TABLE: Visual Effects

EPISODE 4: :

EXPLOSION OF PRIVATEER: & BUILD-UP TO DESTROY GATEWAY:

Visual Effects say this must be on film:

Model of TARDIS in fg, PRIVATEER in position relevant to  
blasting away GATEWAY. (PRIVATEER & GATEWAY also models)

Laser & mirrors for effect of blasting out & bouncing back.

Actual blast: To be done with flame with laser shooting thru it.

PRIVATEER CREW coming out of flames & then disappearing through  
GATEWAY:

Man or men in studio against black drapes, using QUANTEL  
& ROLL BACK & MIX

GENERAL:

PASSING THROUGH MIRROR:

1. AXE THROUGH MIRROR, IN AT TOP & OUT AT BOTTOM

Electronic effects - will be time consuming in studio

MAT suggested that Overlay & supering at same time is possible  
way.

MAT advised that mercury is not allowed in studio, we would  
have to explore the possibility of using it under controlled  
conditions.

Other suggestions: possibly C.S.O. split screen or C.S.O Strips  
Edge shot ?

FOR FURTHER DISCUSSION

"DR. WHO" 5S: 'WARRIORS' GATE' contd:

SPECIAL EFFECTS

GENERAL contd:

GUNDANS:

NOTE: When mobile there will be men inside them

When slicing into each other & falling to pieces they will be moulded pieces only.

Partly disintegrated Gundans lying about, with or without internal works:

Visual Effects & Costume Designer

NOTE: There are several GUNDANS in various stages of preservation.

THARKS: SHIMMERING & BECOMING TRANSLUSCENT:

"Little Angel" Overlay effect (Artist on overlay, fed back into set against black background.

CAMERA zooms in to make larger image on monitor, which is supered over figure on set

NOTE: Ties up THREE CAMERAS

TO ALL CONCERNED: If anything does not make sense please let me know and I will amplify these notes !!

5.8.80

*[Handwritten signature: Vape, Stripes]*



# FILM MOVEMENT ADVICE

TITLE

TESTAMENT D'ORPHEE

PROJECT NUMBER

02340/9291

PP. SUFFIX

FROM (Supplier's Address)

HARRIS FILMS  
GLENBUCK HOUSE  
GLENBUCK ROAD,  
SURBITON, SURREY.

COPY 2 LIBRARY TO HOLD  
FORWARD TO PURCHASED PROGS  
ON RECEIPT OF FILM FROM SUPPLIER

DATE ARRIVED

4-8-80

DATE FORWARDED

4-8-80

BOXES

REELS

2

GAUGE

16mm.

DATE RETURNED

PRODUCER

PAUL JOYCE

PROGRAMME

DR. WHO

X2221/2222

FORWARD TO

LG of Ring Graham  
or Joyce.

PURCHASING ASSISTANT

VAULT No.

SPECIAL INSTRUCTIONS

COLLECT AFTER 11 a.m. 4/8/80



From: MAT IRVINE

Room No. & G.014 250W.A.  
Building:

Tel. 4202  
Ext.: (4698/4725)

date: 5/8/80

Subject: VISFX crew. contacts.

To: PAUL JOYCE AND EVERYONE

Vis.F.X. DESIGNER

MAT IRVINE G.014, 250W.A. x 4202

OR Via VIS.F.X. Main Office  
G.07, 250WA. x 4698 or 4725

Vis.F.X. ASSISTANTS

SIMON TAYLER

STEVE LUCAS

CHARLIE JEANS

CHARLIE LUMM

} c/o Vis.F.X. Main Office  
G.07, 250WA x 4698 or 4725

K9 operator is Nigel Brackley (Slough Radio Control) but queries should be directed to myself or Charlie Lumm.

*MA*



**From:** PAUL JOYCE, Director "DOCTOR WHO 5S"

Room No. 8  
Building:

512 Threshold House

Tel.  
Ext.: 2221/2

date: 5.8.80

**Subject:** TIMING OF TAPE-TO-TAPE & GALLERY ONLY SESSIONS:

**To:** John Nathan-Turner

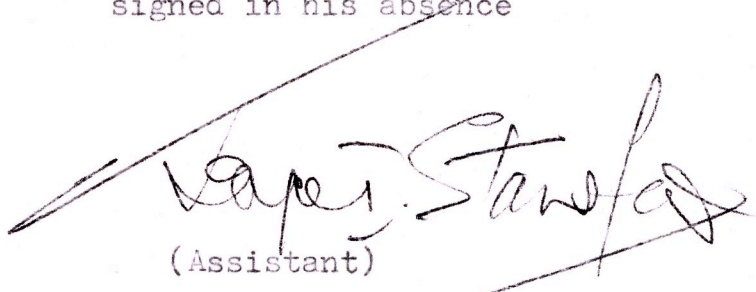
Dear John

I am a little bit worried about the proximity of the studio dates to the gallery session and subsequently the editing. It seems to me that these are running very close together and not giving a great deal of time for the preparation of the studio material prior to the gallery session itself. This was specifically raised by people at the meeting yesterday and on reflection I am inclined to agree that these dates seem very compressed.

Also, I tend to plan my editing very carefully by looking at cassettes of the material I shoot, not only in the studio but in the gallery, and I feel that if these dates can be put back slightly it would be to everybody's advantage - particularly my own.

Perhaps we could talk about this in the near future.

Dictated by PAUL JOYCE and  
signed in his absence

  
(Assistant)



# FILM MOVEMENT ADVICE

ino

TITLE

DARK STAR

PROJ

02340/9291

PP. SUFFIX

FROM (Supplier's Address)

OPPIDAN FILMS  
28 BERKLEY SQUARE  
L.I.

COPY 2 LIBRARY TO HOLD  
FORWARD TO PURCHASED PROGS  
ON RECEIPT OF FILM FROM SUPPLIER

DATE ARRIVED

5-8-80

DATE FORWARDED

5-8-80

BOXES

REELS

GAUGE

DATE RETURNED

PRODUCER

PROGRAMME

DR. WHO

FORWARD TO

PAUL JOYCE X2221/2  
R.N. 512 THH

PURCHASING ASSISTANT

VAULT No.

SPECIAL INSTRUCTIONS

COLLECT A.M. 5/8/80

Said letter

Must return 7/8/80



Strand/Series Title <b>"DOCTOR WHO"</b>				ARTIST'S (CONTRIBUTORS) REQUISITION			
Programme Title <b>"WARRIORS' GATE"</b>				Distribution		Denotes Recipient	
Episode/Sub. Title <b>Episodes: 1/2/3/4</b>				To:		Room No. and Building	
Project Number <b>S 02340/9291/2/3/4</b>				Contracts Asst.:		S.H.	
Prod. Costing Wk(s)		43		Channel		1	
Programme Identification Number		1 LDL/C055 S; C056 L; C057 F; C058 A		Studio		TC3 & TC1	
Production date(s)		WED/THU/FRI: 17/18/19 Sep THU/FRI/SAT: 2/3/4 OCT. 1980		Week(s)		38 40/41	
Filming/O.B. date(s)		None		Week(s)		--	
Producer		JOHN NATHAN-TURNER		Room No. / Building		204 Union Hse.	
Director		PAUL JOYCE		Tel. Extn.		3667/4111	
Designer		GRAEME STORY		Department		Drama	
		512 Threshold				2221/2	
		400 Scene Bk				2500	
						Design	
						File Copy	
						Date	
						7.8.80	

RECORDING TIMES	REH/REC: 1930-2200 (17.9.80) 1430-1715: 1930-2200 (reminder)	PROGRAMME DURATION	25 mins. each Ep.	ALLOCATION FOR ARTISTS	£
-----------------	--	--------------------	-------------------	------------------------	---

**REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)**

6th; 8th - 13th; 15, 16th September 1980	} Rehearsal Block, North Acton Room & times T.B.A.
(20th) 22-27th; 29, 30th September 1980	
1st October 1980	

**FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)**

No filming for artists

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY) <b>C.A. FORM</b>	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule )
TOM BAKER	<b>C,M</b>	DOCTOR WHO	Principal Recording Day T.B.A. (Eps. 1/2/3/4)
LALLA WARD	<b>C,M</b>	ROMANA	" " " (Eps. 1/2/3/4)
MATTHEW WATERHOUSE	<b>C,M</b>	ADRIC	" " " (Eps. 1/2/3/4)
JOHN LEESON		VOICE of K9	" " " (Eps. 1/2/3/4)
<del>AGENT: (T.M. Rorvik's 629-5050)</del> <b>CLIFFORD ROSE</b>	<b>C,M,</b>	RORVIK: Commander of Privateer space ship	" " " (Eps. 1/2/3/4)
<b>OK</b> KENNETH COPE	<b>C,M,</b>	PACKARD: Rorvik's 2nd in command <del>XXXXXXXXXXXXXXXXXXXX</del>	" " " (Eps. 1/2/3/4)
<b>OK</b>			







Extensions: 2221/2

7 August 1980

Dear Kenneth,

As I expect your agent has told you, I would very much like you to play the part of PACKARD in the four-part story of "DOCTOR WHO" called "WARRIORS' GATE". This is the first offer I have made for this part and as there have been certain revisions to the script, which has cut into my preparation time, I'd like a fairly quick reaction from you, if possible. The reason why I am not enclosing the fourth episode is mainly that this story raises the problems of possibly bidding farewell both to the character of ROMANA and that of K9 and we are still examining some options about this.

Perhaps you could let my office know as soon as you have had a chance to read the scripts if you are interested to play this part and maybe we could meet and have a chat.

I'd very much welcome the opportunity to work with you as I have admired your work for many years.

Yours sincerely,

(Director, "DOCTOR WHO: 'WARRIORS'  
GATE'")

Mr. KENNETH COPE

Drama Series/Serials Dept

FROM: JANE JUDGE

TO: JOYCE STANSFELD

DATE: 7.8.80

Marjorie Abel - John Leeson's-agent enquired about his commitments on 5S. There is a possibility of a play for him. I told her scripts being revised and that K9 almost definitely in both recordings.

Could you please contact her as soon as you know his schedule on 5S.

Thanks

11.8.80.

Told definitely all 4 Eps  
Given studio dates -  
will advise schedule as soon  
as we know it.

*[Handwritten signature]*

*[Faint handwritten word "Joyce"]*

*[Handwritten mark resembling a stylized 'I' or 'L']*



Anji Smith

203 Union House

7766

7th August 1980

DR. WHO 5S PROJECT NO. 02340/993

Gill Taylor

copies to: Paul Joyce

Robin Lobb

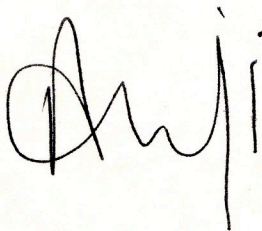
Margaret

John Dean

Dear Gill

This is to confirm that we require the use of the Quantel 5001 during the gallery only ~~session~~ for the above programme which will be in TC 6, Tuesday 7th October 1980, 1100 - 2200.

Many thanks.

A handwritten signature in dark ink, appearing to read 'Anji', with a long vertical line extending downwards from the end of the name.

Extensions: 2221/2

8.8.80

Dear George,

I enclose three scripts of "WARRIORS' GATE", which I am directing here and currently casting. I'd love you to look at this with a view to playing the part of WALDO, which I think would be just up your alley.

I've looked for a part, as you know, for ten years, for an opportunity to work with you again and do hope that this is it. Norman tells me that there is a possible conflict with dates concerning a possible visit of yours to the United States, but I hope that the enclosed scripts and my desire for us to work together again might persuade you to stay temporarily in England with us.

With all best wishes to you both,

(PAUL JOYCE)  
Director, "DOCTOR WHO: 5S  
WARRIORS' GATE"

Mr. George Innes



Extensions: 2221/2

8th August 1980

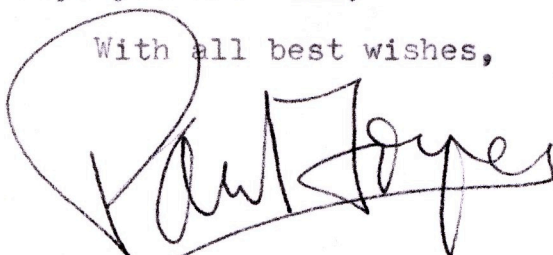
Dear David,

You may remember we met when I was Jonathan Miller's guest during the rehearsals and taping of "THE TAMING OF THE SHREW". Now I am back directing four episodes of "DOCTOR WHO" and am enclosing the scripts up to date, although not the complete run of the story, as amendments are still being made. This is not a large part, namely the part of LANE, a privateer space ship crew member, but it is one that I should very much like you to play and I think that there should be possibilities within the role for perhaps making it more personable through the rehearsal period.

I look forward to your reaction and perhaps you could contact the office as soon as you have had a chance to read the material. The overall dates of rehearsals and recordings are 6 September to 4 October inclusive.

Hope you are well,

With all best wishes,

A handwritten signature in dark ink, appearing to read 'Paul Joyce'. The signature is fluid and cursive, with a large loop at the start and a long, sweeping underline that extends across the text below.

(PAUL JOYCE,  
Director, "DOCTOR WHO 5S: "WARRIORS' GATE")

Mr. David Kincaid

From: PAUL JOYCE, Director "DOCTOR WHO: 5S"

Room No. &  
Building:

512, Threshold House

Tel.

Ext.: 2222/1

date: 8.8.80

Subject: CASTING: "WARRIORS' GATE": 0230/9291-4

To: Anji Smith

Copy to John Nathan-Turner

Enclosed is a list of the booked and/or suggested artists so far. As you can see we are now up to £9,336 and we still have a number of important roles to cast. I would like your comments before we go ahead and book any further artists, as it seems that the money available is not able to match the quality requirements of this office.



(PAUL JOYCE)

Director, "DOCTOR WHO" 5S  
"WARRIORS' GATE"



File

## Early Warning Synopsis

Warriors' Gate.

Attempting to find their way out of E-Space, the DOCTOR, ROMANA and ADRIC get hijacked in the Tardis by a mysterious fugitive navigator from a becalmed Privateer.

The navigator, BIROC, a time-sensitive, vanishes into the mists of the eerie void he has steered them to. The DOCTOR follows him to a Gateway, a crumbling stone edifice that leads into a ruined Banqueting Hall where Robot Warriors, the GUNDANS, stand guard over the decayed remains of a great feast. But BIROC's footsteps stop dead in front of a mirror in the wall.

Meanwhile the Tardis is being inspected by a party from the Privateer lead by the villainous Captain RORVIK. Inside, ROMANA and ADRIC debate what to do with K9, who has taken the full force of the Time Winds. In the hope that RORVIK will lead her to a source of spares for K9, ROMANA visits the Privateer -- only to find herself imprisoned in the evil navigator's harness from which BIROC has only recently escaped.

(The DOCTOR discovers a way to get the GUNDANS to talk and relay something of their history, but RORVIK arrives just as the DOCTOR is about to learn the secret of the Gateway. Escaping RORVIK, the DOCTOR accidentally falls against the mirror. Because his hand has been burnt by the Time Winds he passes through the mirror into the Avenue beyond.

ADRIC arrives at the Privateer as ROMANA is escaping from her bonds, and together they investigate the damaged ship, discovering it to be made of Dwarf Star Alloy.

Beyond the mirror the DOCTOR learns that the Time-sensitives, now slaves in the impervious Dwarf Star Alloy hold of the Privateer, were once rulers of a vast Empire, and themselves notorious slave-owners. But the Slaves at the feast have planned a revolution, having engineered the Gundans: and at that moment the festivities are shattered by the entrance of the axe-wielding robots.

RORVIK is determined to blast his way out of the void, and returns to the Privateer to start the build-up of a monumental back-blast of the warp motors. It is almost too late: the void is shrinking, and the Tardis is jammed right up against the Privateer's jet exhausts. The DOCTOR and ROMANA attempt to prevent the back-blast, but at the last moment BIROC appears to them and reminds them of his earlier advice to "Do Nothing". The DOCTOR realises what Biroc is up to: the back-blast of that rickety ship will bounce back off the mirrors, shattering the Dwarf Star Alloy hull and releasing the slaves.

File

Having been punished for their centuries of slave-ownership by becoming slaves themselves, the time-sensitives return contrite to rebuild their civilisation behind the mirror. ROMANA and K9 go with them, after a fiery farewell to the DOCTOR, who dematerialises just as the developing heat of RORVIK's back-blast threatens to burn up the Tardis.

ADRIC and the DOCTOR are on their own. Has the space-shattering explosion of RORVIK's suicidal back-blast blown the Tardis back into N-Space? We shall have to wait and see!)

chb, 11 Aug 80



12 August 1980

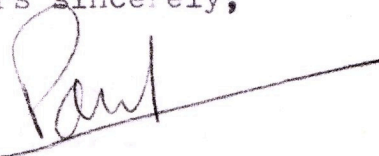
Dear Freddie,

I am very pleased that you have decided that you'd like to play ALDO without seeing the scripts !! I have pleasure in enclosing them now and very much look forward to getting together with you and talking about the part at some future time.

I am greatly looking forward to working with you.

All best wishes,

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Paul', with a long horizontal line extending to the right.

(PAUL JOYCE,  
Director, "DOCTOR WHO: WARRIORS' GATE")

Mr. FREDDIE EARLE

P.S.: Our readthrough and chats with Costume, etc., will be at 10.30 a.m. on Saturday, 6th September. Val, our A.F.M., will be in touch with you nearer the time with precise details of rehearsal room and so on.

12th August 1980

Dear Harry,

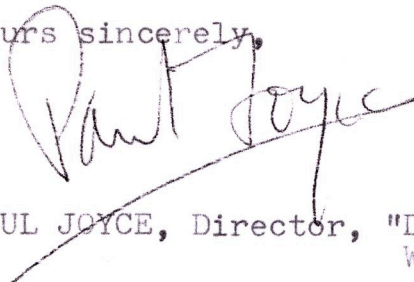
I did not think that it would be so soon after we met on "Taming of the Shrew" that I would be able to offer you something but am delighted to be able to enclose copies of "WARRIORS' GATE", which I will be directing here. I would like you to consider the part of WALDO which, as you will no doubt soon discover, provides some comic relief in a rather different and, I hope, extraordinary story. I think this part is right up your alley and I do hope that you are excited at the prospect of playing it.

Perhaps you would be kind enough to contact us, either directly or through your agent, when you have had a chance to read the scripts.

Do feel free to give us a ring and drop by for a drink if you should be in London and feel like a chat.

All best wishes,

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Paul Joyce', with a long horizontal flourish extending to the right.

(PAUL JOYCE, Director, "DOCTOR WHO:  
WARRIORS' GATE")

Mr. HARRY WATERS



Programme (Series) Title

DOCTOR WHO 5S: WARRIOR GATE

Project No. or  
Establishment Code

02340/9291

Nominal Code

113

117

135

NET EXPENSES—EXCLUDING RECOVERABLE VAT

HOSPITALITY

TRAVEL &amp; DUTY

OTHER

NOM.  
CODE

PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR  
DETAILS

CC

MAKE

MILEAGE

TOTAL CLAIM  
INCL. VATVAT TO BE  
RECOVERED

DATE

DETAILS

REG. No.

£

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JULY

Brought forward from attached  
sheets/daily records

22-

31st

Aug:

1st

Rail fare home to Hampstead each day to work with  
Script Editor on amendments & revisions to scripts  
10 x 70P  
Taxi Hampstead to home (CHELSEA) after Midnight each  
day, with tip: 10 x £5.

7.00

7.00

50.00

50.00

5 Aug

Working dinner with Script Editor & author (STEVE  
GALLAGHER) Receipt attached

8.35

8.35

25 July

Taxis Threshold House to BLACK PARK & return to  
observe location filming of preceding  
episodes of DOCTOR WHO (40 m) £2 x £5)

10.00

10.00

CERTIFICATION: I certify that the above claim is  
wholly in respect of BBC duty and the amounts  
claimed have been spent by me on the items shown;  
where scale rates are claimed, I certify that I in-  
curred expenditure of the nature they are intended  
to defray.

Signature of Claimant

Date 15.8.80

TOTAL

£75.35

£75.35

LESS CASH  
ADVANCE NO.

208073

117

50 00

STAFF NUMBER

CONTRACT

BALANCE DUE—TO CLAIMANT

a

b

£25.35

c

SURNAME  
(CAPITALS)

JOYCE

BALANCE DUE—TO BBC

P

E

AUTHORISATION: I certify that the above expenditure was  
necessary and in accordance with BBC regulations.

Signature:

Designation:

Date.....

RECEIVED the amount stated

Date .....

Signature of Claimant

GRADE/  
ALLCE SCALE



**C** Contract **V** Variation Number  
**Production Charge** ✓

No. 1

Studio No. WOODSTOCK GROVE. EXP. SESSION  
 Eelling /

Copies to A.P. 25

Graphics

Asst. Plastics  
 A/W Shop Man.  
 A/W Shop (Prods) (3)  
 A/W Shop (Alloc) (2)

Metal W/Shop

Night Man. (2)

Producer

Sen. Artist

S/Master

Sa. Bookings

Supplyman Sups. (2)

W/Shop Man.

Programme Title

DR. WHO

E. 55.

Project No.

2340/9291

Producer

JOHN NATHAN-TURNER

Director

PAUL JOYCE

Zero Date

18 AUG

Designer

GRAEME STORY

Filming Date

19 AUG

Contractor

BBC

VTR/Trans

Drawing Man. (2)

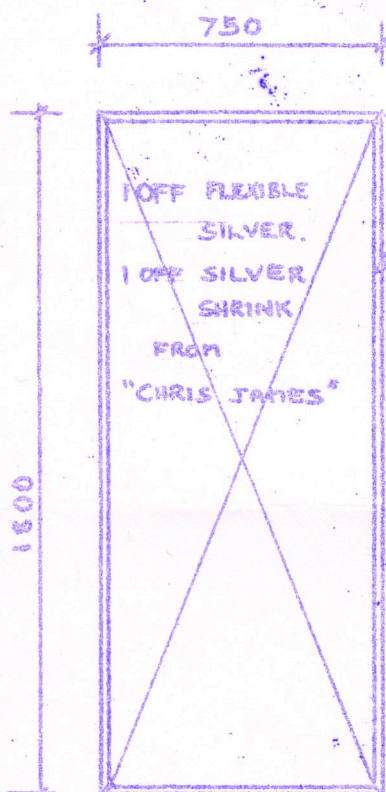
Estimator

Man Hours

10

Materials

2-62-00



REVERSE ELEV.

SCALE 1:20

①

PLEASE MAKE 2 OFF  
 MIRRORS FROM FRAMED  
 HARDBOARD. (1 OFF FROM FLEXIBLE SILVER. \*  
 (1 OFF FROM SILVER SHRINK. \*)  
 AFFIX MLD. 650 TO REVERSE  
 (SEE DETAIL) FOR STRETCHING  
 AND AFFIXING SILVER.

MLD 650



AFFIX TO REVERSE

FRAMED  
 HARDBOARD.

1 OFF FLEXIBLE SILVER  
 1 OFF SILVER SHRINK

DETAIL NOT TO SCALE

PLEASE CONTACT DES.  
WHEN CONSTRUCTED

② PLEASE SUPPLY 10 YDS. CSO GREEN FELT.  
 DES. TO COLLECT FROM WRK. SHOP STORES.

\* SPECIAL MATERIALS. FROM "CHRIS JAMES" 837-3062

FLEXIBLE SILVER 54" x 30' £35.00 per roll.  
 SILVER SHRINK 54" x 30' £45.00 per roll.

Estimated by *R. Joff*

PP. GRAEME STORY.  
 Designer

Date 14.8.80

Extn. 2500 Date 13 AUG 80



Strand/Series Title		DOCTOR WHO		STAFF CONTRIBUTION TO PROGRAMMES			
Programme Title		'WARRIORS' GATE' 5S		Distribution		Denotes Recipient	
Episode/Sub. Title		1-4		To: See Note 1 for the Distribution of this form		Room No. and Building	
Project Number		02340/9291-4		Prod. Costing Wk(s)		Channel	
Programme Identificat'n Number		1/LDL/C055S/C056L C057F/C058A		Studio		Week(s)	
Production date(s)		17/18/19 Sept 80 2/3/4 Oct 80		Week(s)		Week(s)	
Filming/O.B. date(s)				Room No. / Building		Tel. Extn.	
Producer		JOHN NATHAN-TURNER		204 UNION HO		3667	
Director		PAUL JOYCE		212 THRESH		2222	
Designer		GRAEME STORY		400 SCBLK TC		2500	
				S/S DRAMA		File Copy	
				"		Date	
				DESIGN		13.8.80	

A. To be completed as indicated by the Producer and, if required, by Contributor's Personnel Officer.

DO NOT USE MORE CHARACTERS AND SPACES THAN ARE PROVIDED FOR	Card Cd 1-2	Sc. 3-4	Project No. 5-15	Nom. Acc. 16-19	Agreed Gross Fee 20-26	Staff No. 27-33	Add Cd 34
	P 6		023409291-4			GUEST CONTRACT	
To be completed by Producer				To be completed by contributors AO/Pers.O.			
Contributors Name and Initial 35-62						Union Cd 63-64	Perf. Date 65-70
P JOYCE							
To be completed by Producer							

B. APPLICATION BY PRODUCER to be submitted in advance (The producer should also complete section A where applicable)

6th Sept - 1 Oct (time tba)

Date(s) and Time(s) of rehearsal

Rec: 17/18/19 Sept, 2/3/4 Oct

Date and Time of TX/Recording TX: Saturday 52.53 Length of Programme 4 x 25'

(a) \*I wish to use the undermentioned submitted material (c) \*I wish to engage the above mentioned member of staff as a performer as it is not practicable to obtain one from outside sources

(b) \*I wish to commission the undermentioned material

Nature of Contribution Extensive re-writes on scripts due to unavailability of writer.

Reason for use of Contribution Intimate knowledge of story with immediate availability to execute urgent rewrites.

Date(s) and Title(s) of Repeat(s) if known

Length of Contribution 4 x 25' episodes

Contributors Designation and Department Guest Director 'Doctor Who', Drama Series & Serials

Address to which Cheque be sent Agent: Fraser & Dunlop

Signature (Producer) (JOHN NATHAN-TURNER)

C. CERTIFICATE BY HEAD OF PRODUCING DEPARTMENT

The inclusion of this contribution is justified on merit, the reason given for using a member of staff instead of an outside contributor is hereby endorsed and I confirm that it satisfies the Corporation's policy requirements as stated in S.1.211 paragraph 2.

Signature Designation Date



DEPT. SERIES & SERIALS	From	JOHN NATHAN-TURNER	
PRODUCER OF 'DOCTOR WHO'			
Script Editor	CHRISOPHER H BIDMEAD	Project No.	02340/9291-4
		Duration	4 x 25'
Title of Play, Series episode or Serial 'WARRIORS' GATE'			
Author (and Translator)	STEVE GALLAGHER		Dramatised/ Adapted by
Director (if known)	PAUL JOYCE	Rec. Wk. & Day (if known)	17/18/19 Sept 2/3/4 Oct
Studio		TX Week & Day (if known)	52,53,1,2 SATURDAY
		Cast *	Large (20 plus) / Medium / Small (6 minus)
Approx. No. & Type of Sets		Possible Film Req.	

TYPE OF DRAMA Modern or Period (give date)

SCIENCE FICTION ADVENTURE

Comedy, Drama, Suspense, Thriller, etc.

## BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The Tardis is hijacked by a fugitive time-sensitive navigator from a becalmed Privateer, who gives his name as BIROC and vanishes into the mists of the eerie void to which he has steered the DOCTOR, ROMANA and ADRIC. The DOCTOR follows BIROC to a Gateway, a crumbling stone edifice that leads into a ruined Banqueting Hall where Robot Warriors, the GUNDANS, stand guard over the decayed remains of a great feast. But BIROC's footsteps stop dead in front of a mirror in the wall.

Meanwhile the Tardis is being inspected by a party from the Privateer lead by the villainous Captain RORVIK. Inside, ROMANA and ADRIC debate what to do with K9, who has taken the full force of the Time Winds. In the hope that RORVIK will lead her to a source of spares for K9, ROMANA visits the Privateer — only to find herself imprisoned in the evil navigator's harness from which BIROC has only recently escaped.

(The DOCTOR discovers a way to get the GUNDANS to talk, but RORVIK arrives just as the DOCTOR is about to learn the secret of the Gateway. Escaping RORVIK, the DOCTOR accidentally falls against the Mirror — and passes through into the Avenue beyond.

While ROMANA is escaping from her bonds, beyond the Mirror the DOCTOR learns that the Time-sensitives, now slaves in the impervious Dwarf Star Alloy hold of the Privateer, were once rulers of a vast Empire, and themselves notorious slave-owners. But the Slaves at the feast have planned a revolution, having engineered the Gundans: and at that moment the festivities are shattered by the entrance of the axe-wielding robots.

RORVIK is determined to blast his way out of the void, and returns to the Privateer to start the build-up of a monumental back-blast of the warp motors. The DOCTOR and ROMANA attempt to prevent him, but at the last moment BIROC appears to them and reminds them of his earlier advice to "Do Nothing". The DOCTOR realises what Biroc is up to: the back-blast of that rickety ship will bounce back off the Mirrors, shattering the Dwarf Star Alloy hull and releasing the slaves.

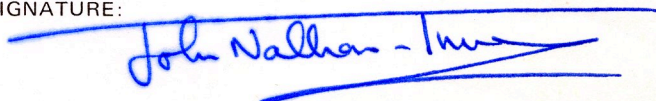
Having been punished for their centuries of slave-ownership by becoming slaves themselves, the contrite time-sensitives return behind the Mirror to rebuild their civilisation. After a fiery farewell the Tardis dematerialises just as the developing heat of RORVIK's back-blast threatens to burn up it up.

Has the space-shattering explosion of RORVIK's suicidal back-blast blown the Tardis back into N-Space? We shall have to wait and see!)

ANY OTHER POINTS (e.g. names of leading artists if known)

With Tom Baker and Lalla Ward, Matthew Waterhouse as Adric and John Leeson as K9. Guest artist: Clifford Rose.

PRODUCER'S SIGNATURE:



Date:

14/8/86



**From:** Assistant to PAUL JOYCE, Director, "DOCTOR WHO: WARRIORS GATE"

Room No. &  
Building:

512 Threshold House

Tel.  
Ext.: 2221/2

date: 15.8.80

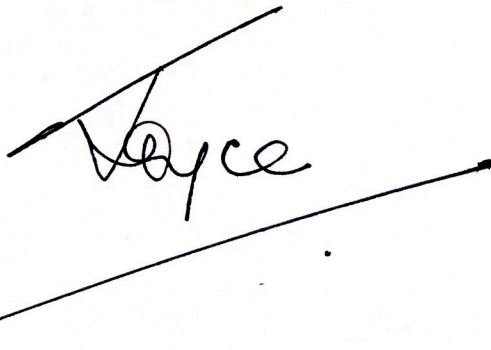
**Subject:** PLANNING MEETING: FRIDAY 22.8.80

**To:** JOHN DIXON, JOHN DEAN, GRAEME STORY, MAT IRVINE, ALAN FOGG,  
ROBIN LOBB, JUNE HUDSON, PAULINE COX,

Copy to: JOHN NATHAN-TURNER, A/Dep.Org.Series/Serials

Just a note to confirm that our first Planning Meeting  
for "DR. WHO: 5S: WARRIORS' GATE" will be at 11.00 a.m.,  
on Friday, 22nd August 1980, in Room 5061, T.C.

See you all then !

A handwritten signature in black ink, appearing to read "Joyce", is written between two long, parallel diagonal lines that sweep from the bottom left towards the top right.

19th August 1980

Dear Chris,

Thanks for the revisions. They all seem fine except for Episode 1, page 22, to which I have made additions and would prefer to see in this version, mainly because I like the final line of dialogue and if PACKARD is now responsible for the Helmsman's activities I think it would work by giving this line to him. Do you agree?

Episode 4, scene 8, page 26: I am sorry to lose the exchange between NESTOR and SAGAN here, can you think up a way that we can hold on to it?

Hope you are having a lovely holiday.

P.S.: Page 40, Episode 1, Sc.24: I wonder if there might be a more dramatic final line for BIROC. As it stands his last line is not BIROC's kind and it just seems to me there might be a more interesting exit for him from the Tardis. What do you think? PAUL

P.P.S.: Chris, could we please have NEW PAGE typed on these and any others that may crop up - just to avoid anyone not having the right versions? Many thanks.

*19/8*



**From:** PAUL JOYCE, Director; "DOCTOR WHO: WARRIORS' GATE" 5S:

Room No. &  
Building:

512, Threshold House

Tel.  
Ext.:

2221/2

date: 20.8.80

**Subject:** COSTUMES

**To:** JUNE HUDSON

Dear June,

A couple of things:

Firstly; My ex-wife has a whole series of chinese tunics which I think might be valuable for us to look at when she returns from holiday, which I think is something like September 10th. I mention this in order to save you some time, if you think it might be an idea to hold off a decision about finalising ROMANA's costume until this point. As I remember them they are very beautiful and could probably be made to fit Lalla without too much trouble.

Secondly; I think that we should talk further about the THARK costumes, which seem to have been left a little in the air at present. Perhaps, if you have any preliminary sketches subsequent to our last chat, where I indicated that I felt they should not be too flowery or flamboyant, this is something we could discuss tomorrow afternoon when I come to see you at 3.0 p.m., bearing in mind that I will have to be away at about 3.45 p.m.

*Paul Joyce*

Extensions: 2221/2

Copy to: Carole Vigurs

21st August 1980

Dear Mr. Lewis,

Re: "DOCTOR WHO"

With reference to my telephone conversation with you on Wednesday, 20th August:

My Director, PAUL JOYCE, would like to visit Powis Castle to take some still shots of the exterior of the building and gardens and one or two interior shots of relevant corridors, these photographs to be for our Designer's use on the programme.

The fee we have agreed would be £ for Mr. Joyce to make his initial visit, to carry out the work, and he would like to go to Powis Castle on Monday, 1st September, arriving in the afternoon, when he would like to recce the grounds and perhaps do some photographic work in what light is available: then to finish the work on Tuesday, 2nd September.

Should the results of this photographic work be faulty through no fault of our own it would be of great value to know that we could return to re-shoot if necessary.

I have sent a copy of this letter to Miss Carole Vigurs of our Facilities Department, who will be in contact with you with reference to the financial arrangements.

I look forward to hearing from you with regard to the details of the arrangements you would like to make re this matter.

Many thanks for your kind help.

Yours sincerely,



(GRAEME HARPER,  
Production Assistant to PAUL JOYCE,  
Director, DOCTOR WHO:  
'WARRIORS GATE')

Regional Office, NATIONAL TRUST,  
Dinas  
BETWS-Y-COED  
LL24 089  
WALES



# FILM MOVEMENT ADVICE

<b>TITLE</b> <p>ORPHEE</p>	<b>PROJECT NUMBER</b> <p>02340/9291</p>		<b>PP. SUFFIX</b>
<b>FROM (Supplier's Address)</b> <p>( CONNOISSEUR FILMS )          RANK FILM DESPATCH          17, WADSWORTH RD          PERIVALE</p>	<b>COPY 2</b> LIBRARY TO HOLD FORWARD TO PURCHASED PROGS ON RECEIPT OF FILM FROM SUPPLIER		
<b>PRODUCER</b>	<b>DATE ARRIVED</b>	<p>25.7.80</p>	
<b>PROGRAMME</b> DR WHO	<b>DATE FORWARDED</b>	<p>25.7.80</p>	
<b>FORWARD TO</b> PAUL JOYCE X222112	<b>BOXES</b>	<p>.</p>	
<p>E.T.</p>	<b>REELS</b>	<p>5</p>	
	<b>GAUGE</b>	<p>35mm</p>	
	<b>DATE RETURNED</b>		
	<b>PURCHASING ASSISTANT</b>	<b>VAULT No.</b>	

**SPECIAL INSTRUCTIONS**

COLLECT 25/7 P.M.



# FILM MOVEMENT ADVICE

<b>TITLE</b>  KISS ME DEADLY	<b>PROJECT NUMBER</b>  02340/9291	<b>PP. SUFFIX</b>
<b>FROM (Supplier's Address)</b>  F.D.A. BUILDING 9 GEC ESTATE EASTLANE WEMBLEY	<b>COPY 2</b> LIBRARY TO HOLD FORWARD TO PURCHASED PROGS ON RECEIPT OF FILM FROM SUPPLIER	
<b>PRODUCER</b>	<b>DATE ARRIVED</b>	30 25/7/80
<b>PROGRAMME</b> DR WHO	<b>DATE FORWARDED</b>	30 25/7/80
<b>FORWARD TO</b> PAUL JOYCE X 2221/2	<b>BOXES</b>	
E.T.	<b>REELS</b>	
	<b>GAUGE</b>	
	<b>DATE RETURNED</b>	
	<b>PURCHASING ASSISTANT</b>	<b>VAULT No.</b>

SPECIAL INSTRUCTIONS

COLLECT 25/7

Send letter

Must return ~~31/7/80~~ 17/8/80



THE NATIONAL TRUST AND THE BRITISH BROADCASTING CORPORATION

FACILITIES FOR FILMING AND/OR TELERECORDING

BY THE BBC ON NATIONAL TRUST PROPERTIES

BBC Reference: 02340/9293

Date: 26th August 1980

This letter when signed and countersigned shall constitute an agreement between the British Broadcasting Corporation (the BBC) and the National Trust for England, Wales, and Northern Ireland (the National Trust) in connection with the BBC's use of a National Trust property for filming and/or telerecording purposes as detailed hereunder:

PRODUCTION: ~~MR~~ WHO

XXXXXXXXXX \*STILL PHOTOGRAPHY  
FEATURE/DOCUMENTARY:

PRODUCER: PAUL JOYCE

NATIONAL TRUST PROPERTY: POWIS CASTLE

NATIONAL TRUST AGENT: MR LEWIS

AREAS TO BE USED: EXTERIOR OF CASTLE AND GROUNDS AND RELEVANT CORRIDORS

SPECIAL ARRANGEMENTS REQUIRED: (power, design requirements, parking)

DATES/TIMES: 1st and 2nd September (as per Graeme Harper's letter of 21.8.80)

FEE: See Note

Both parties to this agreement accept that the terms for the provision of these facilities by the National Trust and for their use by the BBC shall be those set out in the Standard Facilities Agreement signed between the two parties.

For and on behalf of the BBC..... Date .....

For and on behalf of the National Trust ..... Date .....

NOTE: In addition to charges for the use of the location the fee also includes administrative and setting-up charges. If VAT is chargeable, it will be paid upon receipt of the appropriate invoice.



# Property & Drape Requirements

Room-Director

Room No.

Room

to Manager Scenic Properties Buyers

Production DR WHO 5S "WARRIORS GATE"

Filming O.B. Date

Designer Graeme Story

Extn. 2500

Sending Date 1st OCT

Scenic Properties Buyer

Extn. 4224

Studio Ref. 2/3/4th Oct

Room No.

4015

V.T.R. 2/3/4th Oct. '80

Order No.

H T/C ZERO DELIVERY COLLECTION DATE

Date Recd.

29/8/80

Sets; BANQUETING HALL (OLD & NEW)  
GATEWAY ENTRANCE TUNNEL  
VOID AREA

VOID

- |          |      |  |
|----------|------|--|
| CATERING | 1.   | 2 doz. prac sandwiches (wrapped in clear film)     |
| P/C      | 2.   | 3 doz. prac 'Ice Pops'                             |
| CATERING | 3.   | 1 doz portions wrapped cheese                      |
| CATERING | 4.   | 2 doz. prac chicken legs wrapped in clear film     |
| CATERING | 5.   | 1 large jar prac pickled onions                    |
| P        | 6.   | 5 lbs prac apples                                  |
| P/C      | 7.   | 1 doz pkts wrapped cold meats ASSD MATTESONS TYPE. |
| P/C      | 8.   | 2 doz. plastic knives & forks                      |
| P/C      | 9.   | 2 doz. white paper plates                          |
| P/C      | 10.  | 2 doz white paper napkins                          |
|          |      | <u>OOV PROPS</u>                                   |
| H        | 11.  | 1 refrigerator refrigerator F/Prac.                |
|          |      | <u>OLD BANQUETING HALL</u>                         |
| P        | 12.  | 1 old mildewed tapestry cloth for large table      |
|          | 13.  | 6 carcasses of meat (see Des.) to be discussed.    |
| H        | 14.  | selection of non prac fruit                        |
| H        | 15.  | 1 doz pewter plates                                |
| H        | 16.  | 1 doz goblets                                      |
| H        | 17.  | 1 doz prac mice                                    |
| H        | 18.  | 6 pikes  |
| P/C      | 19.  | 3 pencil torches fully/prac                        |
| P/C      | 20.  | 3 tweezers   |
| V.S. FX  | 21.  | 2 doz. boxes for lunch box plastic variety         |
| P/C      | 21A. | 2 doz. PAPER CUPS. buyer to select.                |

page one

Val McGinnis (AFM)



# Property & Drapery Requirements

Director

Job No.

Est.

Manager Service Properties Buyer

Production

DR WHO 5 S "WARRIORS GATE"

Filming O.S. Date

Designer

Est.

Setting Date

2500

1/2nd Oct

Manager Service Properties Buyer

Est.

Studio Ref.

4224

2/3/4th Oct. '80

Job No.

VTE

2/3/4th Oct '80

Job No.

H T/C ZERO DELIVERY COLLECTION DATE

Date Recd.

cont.

## NEW BANQUETING HALL

22. All food and tableware to be in 1630 period

H

22. 2 large roast birds *PROP.*

H

23. 3 large lobsters *PROP.*

24. 1 suckling pig *to be discussed.*

25. 1 large joint of beef }

P

26. 3 lbs grapes

P

27. 3 large pineapples

P

28. 5 lbs apples

P

29. 10 oranges

P

30. 5 lbs pears

P/C

31. 6 brown round or cottage loaves *please discuss*

32. ~~1 doz. pewter plates cancelled~~

H

33. 8 large meat plates

34. ~~1 doz goblets cancelled~~

P

35. large tapestry table cloth

## OOV PROPS

P/C

36. bottle blackcurrant cordial

P/C

37. bottle ginger cordial

P/C

38. 11lb xprac tea bags

P/C

39. 2 pints milk 2/3/4th Oct

P/C

40. 21lb prac sugar *granulated*

P/C

41. 1 prac hot trolley

P/C

42. washing up liquid

P/C

43. 6 tea towels

P/C

44. 6 J cloths

P/C

45. dustpan & brush

Val McCrimmon (AFM)

page two



In general I think these are basically good scripts; remembering the circumstances of their birth, remarkably good.

That having been said, however, I must point out some areas where they don't work. I'll make my most important point first and then refer to the smaller details by page number.

not true. The basic situation, the basic premise, is not clear. Let me summarise. The Tharks as 'time-sensitives' seem to be able to ride the Time-Winds (though Biroc was very eager to get out of them) to any point in the E-space-time continuum. They have used this power in the past to enslave men, using the neutral zero space-time in which we find ourselves as their refuge where man could not follow. Man has escaped their tyranny by inventing the Gundans who can follow them. Now the tables are turned and certain E-space men have enslaved them in their turn.

23 { Now for the difficulties and the questions. The 'gateway' formed by the mirrors. What is it and where does it lead? It would seem at first to be a 'time barrier' which only 'time-sensitives' can cross, which leads to the E-space Universe. Indeed (leaving for the moment the Doctor's wish to return to N-space), at first the Doctor and (from first to last) Rorvik and co see it as just that. Yet the Doctor says later that it's just a dead-end, which seems to have been confirmed by what we saw of it.

Dr lies to Rorvik that it's a dead-end to stop him blasting. So perhaps it's a way into the Tharks' past - a "time tunnel". This seems to be borne out by our seeing the original banquet and the Gundan attack (and incidentally, why and how are the Doctor and Romana transported - through the gateway, remember - back to the "present"). A place with zero co-ordinates doesn't have the "present" as we know.

24 { That brings me to another thing. If Biroc can return so easily to his past, then presumably all the escaped Tharks can, at the end, do the same, and resume their positions as 'kings' of E-space, complete with human slaves. Biroc's line about learning their lesson isn't enough to reassure us - especially as we saw him and his mates thoroughly enjoying themselves before the Gundan attack.

25 { Then again, it's going to leave the audience very disturbed to think of Romana and K9 stuck in this unattractive dead-end. We're not even told (say) that she's taken the blueprints of the Tardis console so that she can build one for herself and explore E-space to her heart's content. It feels as if she's opted for a long future with the Tharks.

26 { Another, absolutely fundamental point: why is the banqueting hall and its surroundings in 'zero-space' in the 'present' of the story and in 'E-space' (through the mirror) in the 'past'?



'WARRIOR'S GATE' NOTES (continued)

Indeed, I had thought that the point of the Gundans was that they could follow the Tharks into 'zero-space' whereas humans couldn't, so why is the Gundan attack made in E-space? Or if the 'past' banquet hall we see in E-space is only an illusion and it was actually in 'zero-space' then how come the human slaves are there? For that matter, if humans couldn't follow the Tharks into the Time Void (zero-space) how can Rorvik and his lot survive there? — *they're going to attempt survival in banquet hall*

*they're having not phase*

(27) { Coming back to my first point. Because Romana says that being at zero co-ordinates (both of space and time) there is a good chance of getting back to N-space (p44 Ep 1), when we see Biroc go through the mirror and hear the Gundan chat about the gateways, (Ep 2), we automatically assume that this is the way back. It later becomes clear that it's not, but I think the audience will be confused. *Dr & Rorvik think originally thru the mirror —*

In a few words, even if Steve, Chris and Paul are clear about what's through the mirror, it's not clear in the script, either pseudo-scientifically or (therefore) in story terms.

Coming to details pints:-

Episode One

(1) I think we've got to be enormously careful that Rorvik's crew in general and Waldo and Aldo in particular don't regress to the very facetiousness we so disliked in the past. I think they could work as written if played absolutely for real (letting the comedy be 'real' too). A propos of that, I would strenuously suggest that Waldo and Aldo be re-christened. Immediately the thing becomes a silly pantomime instead of 'real' science fiction.

*They're betting on Biroc. (2) clear in shooting.*

P6 & 17. Not clear. Are they betting on the death of Rorvik on the toss of the coin? If the former (as I think) why does Aldo go to pick it up on P17. He's lost the bet. He said "it'll kill him". It hasn't. Solved.

(3) ✓ P19. The traditional way of reading the I Ching is the casting of yarrow stalks. This has been replaced by the more convenient way of tossing coins. I suggest 'One of the traditional methods ....'.

(4) ✓ P33. How on earth is the Tardis door opened from the outside? This makes nonsense of all the stories where the Tardis has been the Doctor's refuge. It needs rationalisation.

*see p37 this is it*

Continued ...



'WARRIOR'S GATE' NOTES

Episode Two

5 P4. Nobody is going to remember that it was the memory wafers that are damaged in K9. Surely (in ep1) the Doctor would be expected to have a supply of spare parts. 6 The point should be made - in ep1, p48 - that there are no more memory wafers in the Tardis. At this point in ep2, Adric should say "Memory wafers?" and Romana reply "To repair K9" otherwise nobody will have a clue why she's going with Rorvik, or why the Doctor is taking the wafers out of the Gundan (P21). Indeed, I suggest he should mention K9 again in his mutterings.

7 P27. If Romana isn't a time-sensitive she should have been burnt to a frazzle (see P24). Again, if she isn't, why does the equipment work on her at all, even geographically? This is not thought through.

8 P58 to 61. There is a suspension of time of at least six seconds between sc38 & sc41. I frankly don't think it'll work. Better to keep Rorvik's appearance till sc41. This could of course be decided at the edit, provided it's shot in such a way that the option is left open.

Episode Three

10 P15. This is where the Doctor says "E-space". See opening remarks. But in any case how does he know? As we've come from 'neutral-space' we could maybe be in 'N-space'.

11 P20. 'lunch' seems comic in the silly way I've mentioned.

12 P23. What is the significance of the B xW frozen background? A fascinating effect, but what's going on? And why does it burst into colour and life in the banqueting hall? (Hides)

13 P31. Surely we need to see Adric discover Romana hiding. Or have seen her hiding in the same place. we see A hide P27. we see R " P29.

14 P33. How has Adric rescued her? She must have got under the tarpaulin herself. This whole bit is unclear.

15 P34. Surely it should be "the Doctor might be there" rather than "must". If there is a Gateway in the void there could be other locations.

16 P39. An inch cube of Dwarf Star material would weigh tons (I'm not sure how many). Romana should say something like: "The molecules of a Dwarf Star are compacted under extreme gravitational forces. Even a minute trace of it in an alloy makes it enormously heavy". alloy not material

17 P51. All the food would have been devoured by the mice & maggots ages (literally?) ago. The Gundan attack wasn't last week.

Continued ...



'WARRIOR'S GATE' NOTES

(continued)

✓ ~~18~~ P52. "Grub up"?

P57. "The Universe is our garden"

"So this is what it was like"

"At the height of our Empire before the Tharks became the slaves of man."

19 { When are we? Is it an illusion? Or are we really back in time? It's just not clear what's going on, either here or later in the scripts.

*Not an illusion - a revelation - having crossed the str-ahine of the timeline*

P60. As I said, why are the Doctor and Romana back?

What's the mechanism? What is going on?

Episode Four

See ✓  
20 ep3 p30 { In ep1, p20 we were told that the warp drive was shot to hell. In ep4 it's used to resolve the story.

21 ✓ P8. We're already in 'zero space, zero time' so K9's words are confusing: :

22 ✓ P11. K9 would say "Tooa yeoo" (i.e. way out backwards phonetically).

23 ✓ As I feel very strongly about this question of clarity in the basic concept, I should like to see the rewrites before they are beyond reach or a fair accompli.

BARRY LETTS

29.8.80

jj

Copy to Christopher Bidmead

H.TEL.S.U.

C.A.D.G.TEL

O.S.S.D.TEL

S. A. to C. Pers. Tel

01/CT/CL  
Ext: 3161

29th August 1980

Dear Richard,

DR. WHO : THE DREAM TIME

I am advised that Paul Joyce, at the request of the producer, has carried out certain re-writes on the scripts for the above four part serial.

For this contribution I should like to offer a once and for all payment of £            payable on agreement, in return for which the BBC would have the right to use his contribution as desired for world television and world showing to non-paying audiences.

I should be grateful if you would confirm this is acceptable to your client.

Yours sincerely,

(Colin Leventhal)  
Head of Copyright

Fraser & Dunlop (Scripts) Ltd.,  
91 Regent Street,  
London, W.1.

Agd by 'phone  
5/9/80

vjf



29 August 1980

Dear David,

The brief for the second version of the Gateway is as follows:

1. To be done on cartridge paper as Version 1.
2. For the background gateway to be the same size as in your original painting, but without the foreground gateway.
3. To, as near as possible, reproduce the original colour and at the same intensity.
4. To continue the background gateway fully to the ground, which of course will involve an addition to the original concept. The reason for this is that we will be building the foreground gateway in the studio and we require, for technical reasons, a clear view of the background gateway, so we can match the foreground with a slight degree of variation.

Perhaps you would be kind enough to let Joyce know when you have finished



this second version and we will arrange  
the safest and quickest way of collection  
and delivery.

With many thanks indeed  
for this extra artistic effort. See you  
soon,

Best wishes

Mr. DAVID H. SMITH



**From:** Facilities Allocation Centre (FAC)

Room No. 8  
Building: 7041 TC

Tel.  
Ext.: 7137

date: **Friday 29th August**

**Subject:** Quantel Request

**To:** GRAEME HARPER  
512 Threshold House

Copies:- Tech Ops Facilities  
P.M.(R)  
S.P.A.(Post Prod)  
Vision Organiser

Your request for Quantel 3001 for **DOCTOR WHO** Allocations  
(Prog. No Proj. No 02340/9291 )  
located in T.C.3 on 18 / 9 / 80 (Thurs wk 38) has been assessed and  
~~unfortunately it cannot be made available to you.~~  
an approach to your London Tech Ops. Technical Manager (PABX 2050 TC)  
can be made to try to secure a booking.

*Tim Bloomfield*  
Tim Bloomfield



**From:** Facilities Allocation Centre (FAC)

Room No. 8  
Building: 7041 TC

Tel.  
Ext.: 7137

date: Friday 29th August

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(Prog. No Proj. No 02340/9291 )

located in T.C.3 on 19 / 9 / 80 Fri 38 wk ) has been assessed and  
~~unfortunately it cannot be made available to you.~~

an approach to your London Tech Ops. Technical Manager (PABX 2050 TC)  
can be made to try to secure a booking.

Tim Bloomfield

Tim Bloomfield



AS \$7000 (~~\$200~~ a reserve)

All crew principals + 2.

2 <sup>Tricks</sup> ~~Caliban~~ " + 6 + child

10 Shoguns Gordon/  
Roman

Human walters

No Xtra Caribans

Baby thank?

+ stock

outdoor

clothing - no space  
suits.

Bob back  
mix.

No spare suits for EXT shots

but

✓ ? > — / anvil /  
walking boot type



Strand/Series Title <b>"DOCTOR WHO"</b>				<b>TELECINE BOOKING REQUEST</b>			
Programme Title <b>"WARRIORS' GATE"</b>				Distribution		Denotes Recipient	
Episode/Sub. Title <b>Episodes: 1/2/3/4</b>				Thro:-		Room No. and Building	
Project Number <b>02340/9291, 9292</b>		Prod. Costing Wk(s) <b>43</b>		Dept. Org.:		* <b>2</b>	
Programme Identification Number <b>1: LDL/ C055 S; C056 L; C057 E; C058 A</b>		Studio <b>TC3 &amp; TC1</b>		To:-		* <b>2</b>	
Production date(s) <b>WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980</b>		Week(s) <b>38 &amp; 40/41</b>		F.A.C.		<b>7041 T.C.</b>	
Filming/O.B. date(s) <b>NONE</b>		Week(s) <b>--</b>		Production Office		* <b>1</b>	
				512 Threshold House			
Producer <b>JOHN NATHAN-TURNER</b>		Room No. / Building		Tel. Extn.		Department	
Director <b>PAUL JOYCE</b>		<b>204 Union Hse.</b>		<b>3667/4111</b>		<b>Drama</b>	
Designer <b>GRAEME STORY</b>		<b>512 Thresh Hs.</b>		<b>2221/2</b>		<b>Ser/Serials</b>	
		<b>400 Scene Bldg.</b>		<b>2500</b>		<b>Design</b>	
						File Copy	
						Date <b>1.9.80</b>	

INSERTS to:-	Date(s)	No. of Machines			Rehearsal		Tx/Record		Film duration T.B.A. mins.
		8mm	16mm	35mm	From	To	From	To	
Studio <b>T.C.3</b>	<b>18.9.80</b>	-	-	<b>1</b>	<b>1130</b>	<b>1300</b>	<b>1530</b>	<b>1715</b>	<i>Phoned to check 5.9.80 GLORIA will not do schedule till return from leave on 8.9.80</i>
O.B. Location	<b>19.9.80</b>	-	-	<b>1</b>	<b>1130</b>	<b>1300</b>	<b>1530</b>	<b>1715</b>	
<b>TRANSFERS:-</b> (Tick as required) Film to VT - QUAD Film to VT - VPR Film to FR Film to Cassette (Specify cassette type) <b>T.B.A. (But before 17.9.80 if poss)</b> <b>SONY</b>									
<b>PLAYBACK</b>									
Feed to Room No ..... Building ..... Tel. Ext .....									

<b>ADDITIONAL INFORMATION:-</b> (Tick as req'd)				Accepted by Recording Unit F.A.C.  Date .....  Room 7041 T.C. Tel. Ext. 3966
Monochrome		Area 38		
Negative		Letterbox		
P.T.C.		Auto Cinemascope		
T.E.C. Subtitles		Manual Cinemascope		
Sync. Link		Stereo Sound		
Other requirements:- <b>Still frame MARK 3 Cintel please, with C.S.O. feed.</b>				
Signed:- <i>Veronica Staniford</i> Director's Assistant, for PAUL JOYCE				Tel. Ext.:- <b>T.C. 2221/2222</b>



From: Joyce

1.9.80

SPECIAL EFFECTS: "DOCTOR WHO 5S: 'WARRIORS' GATE' "

To: JOHN DIXON  
GRAEME STORY  
MAT IRVINE  
ROBIN LOBB

Copy to: GRAEME HARPER  
JOHN DEAN  
VAL MCCRIMMON

The following is a list (complete I hope!) of all special effects required for "DOCTOR WHO: WARRIORS' GATE" and who will be responsible for each one.

Will you please let me know as soon as possible if I have omitted anything or allocated responsibility to the wrong person, so that I can incorporate all this in the Running Order before we get into rehearsals ?

Many thanks.

EPISODE 1:

SC.1, p.1	Shimmering Thanks: (Trolleys)	E.E.O VIS FX/Design
SC.3, p.5	BIROC's screen Ship rocking:	E.E.O:C.S.O./QUANTEL (Post production)
p.7	COIN: Slow-motion: BIROC'S SCREEN Control panel explosion:	QUANTEL a/b VIS FX
p.8	BIROC'S SCREEN TARDIS tumbling in E-space & BIROC's eye	a/b QUANTEL (Post production)
SC.4, p.9	TARDIS: Bucking motion	QUANTEL (Post prod)
SC.6, p.12	DAMAGED AREA: Flashing) lights	Lighting VIS FX
SC.10, p.16	PRIVATEER: Sparks	VIS FX
SC.13, p.20	INTERCOM Crackle	VIS FX/Sound
SC.15, p.24	BIROC RUNNING	TELETRACK (Post production)
SC.17, p.26	SMOKING HAT Beeper	VIS FX VIS FX/Sound
SC.18, p.28	TARDIS in storm	E.E.O./Camera
SC.18B, p.30	TARDIS: Storm abates	E.E.O./Camera
SC.19, p.31	BIROC Riding Time Winds SLOW MOTION	Lighting (sphere) E.E.O/VIS FX QUANTEL TELETRACK (Post prod.)

plus



EPISODE 1 cont.

SC.20, p.32	TARDIS lurches	QUANTEL
	Lighting drops	E.E.O/Lighting
	TARDIS shakes	QUANTEL (Plus Sound FX)
p.33	TIME WINDS	VIS FX/E.E.O/ Lighting
	CONSOLE explosion	VIS FX
	DOORS OPEN, beam of light, K9 struck	Lighting/Scene Crew
	K9 in smoke	VIS FX
SC.21, p.36	TARDIS COMPUTER DISPLAY thru 3 dimensions	Film or Cassette/ QUANTEL (Studio)
SC.22, p.37	BIROC's hand, buttons sink & light up	VIS FX in studio TELETRACK Post production
SC.24, p.40	TARDIS time column stops	VIS FX
SC.25, p.42	BIROC in mist	VIS FX/Lighting
SC.29, p.47	K9's side panel undone	VIS FX
	Wafers out of K9	VIS FX
p.48	Wafer crumbles	VIS FX
SC.30, p.49	RORVIK's party in mist	VIS FX/Lighting OVERLAY Smoke
	Mass Detector	VIS FX
SC.31, p.50	RORVIK'S party on TARDIS Screen	Post production
	K9's wafer out	VIS FX
	Party on screen	a/b (Post prod.)
SC.33, p.53	BIROC's footprints in dust	VIS FX/Design
SC.34, p.55	BIROC running in slow- motion	Video Disc in Edit
	BIROC thru mirror	C.S.O./Design
	Hand thru last, manacle drops	VIS FX Film C.S.O.



EPISODE 1 contd.

SC.35, p.57	Mass-detector print-out	VIS FX
SC.36, p.59	Footprints in dust	VIS FX/Design

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EPISODE 2

SC.1, p.2	Axe thru mirror & out again	VIS FX Film
SC.2, p.4	RORVIK & Co. on screen	Post production (C.S.O. in studio)
SC.3. p.5	RORVIK & Co. in VOID	C.S.O.
SC.4.,p.8	ROMANA + RORVIK & Co.	C.S.O./QUANTEL <u>plus</u> Post production
SC.8, p.14	PRIVATEER in VOID, MIST	Model VIS FX T.B.A. Studio or Film
SC.10,p.16	K9, ADRIC in mist	VIS FX/Lighting
SC.11,p.17	<u>NOTE:</u> Draught blows down cards - probably SCENE CREW	
SC.12,p.20	TWO GUNDANS SLICE into each other	VIS FX
p.21	Head mechanism of GUNDAN	VIS FX
SC.14,p.24	BIROC's screen (above ROMANA)	C.S.O/Lighting/ VIS.FX/Smoke Box
p.25	Screen again	C.S.O./Model/ Cassette
	" " "	" " "
p.26	GATEWAY on screen	C.S.O./TK/TJ
p.27	Picture evaporates	Inlay/Overlay ??
SC.15,p.28	MEMORY WAFER from GUNDAN	VIS FX
	Spark in GUNDAN	VIS FX
SC.18,p.33	GUNDANS wired together	VIS FX
SC.21,p.37	Rigging to THARKS' trolley	VIS FX
SC.23,p.40	Smoking SHROUD	VIS.FX
	Smouldering flex	VIS FX
	Singed plug	VIS FX
SC.26,p.46	AXE into GUNDAN	VIS FX
p.47	GUNDAN thru mirror	C.S.O/Design



EPISODE 2 contd.

SC.41,p.61	DOCTOR thru mirror, scarf falls to floor	C.S.O./Design
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EPISODE 3:

SC.5,p.5	REPRISE of Ep.2, Sc.41	
SC.6,p.6	CLEAR GLASS MIRROR	Design
SC.8,p.8	DOCTOR'S Hand heals	Makeup/ROLL BACK & MIX
SC.10,p.10	LASER bounces off mirror) & hits chandelier )	Post production
	CHANDELIER falls to ground	VIS FX, Studio
p.11	RORVIK bounces back off rigid mirror	Design
SC.11,p.12	CLEAR GLASS MIRROR	Design a/b
SC.13,p.14	RIGID MIRROR a/b	Design
	BRAND NEW MEMORY WAFER	VIS FX
p.15	BIROC in mist	VIS FX/Lighting
	DOCTOR in mist	" " " "
SC.17,p.21	ADRIC in misty void	VIS FX /Lighting
	MASS DETECTOR	VIS FX
p.22	K9's ear back on	VIS FX
SC.18,p.23	DOCTOR in PALACE GARDENS	CSO/SCENE SYNCH/ Lighting/VIS FX
	2 more parts of the gardens	" " " "
<u>NOTE:</u> Mist as well <u>not</u> practicable		
SC.20,p.25	PRIVATEER, VOID & mist	VIS FX/Model in set
SC.21,p.27	Mass Detector & MZ	VIS FX
SC.22,p.28	PALACE EXTERIOR	Design/SCENE SYNCH/
SC.23,p.29	Mass Detector & MZ	VIS FX
SC.25,p.33	MZ	VIS FX
SC.31,p.44	ROMANA & LAZLO shimmering	CSO/E.E.O/Lighting
SC.32,p.45	" " " "	" " "



EPISODE 3 contd.

SC.34,p.47	Mass Detector & MZ in VOID	VIS FX/Lighting
SC.35,p.48	PALACE CORRIDOR	CSO/SCENE SYNCH
SC.36,p.49	Another corridor	CSO/SCENE SYNCH
SC.38,p.51	AXE into TABLE	VIS FX
	MASS DETECTOR & MZ	VIS FX
	"Maggot" cake	VIS FX
	ROMANA & LAZLO shimmering then thru mirror	CSO/Design/ Lighting
	Lunch box	VIS FX
SC.39,p.53	FROZEN fountain, cascading water, LAZLO's face healed	SCENE SYNCH/CSO/ Makeup
SC.41,p.55	RORVIK fires at table,) explosion ) Food flies everywhere	Post production Studio VIS FX
SC.42,p.59	AXE swings into table	VIS FX
	DOCTOR & ROMANA as scene fragments	ROLL BACK & MIX C.S.O. (multi- image wipe)
p.60	Mouldering feast	VIS FX

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EPISODE 4 on next page



"DR. WHO: WARRIORS' GATE": SPECIAL EFFECTS

EPISODE 4:

SC.2,p.12	DOCTOR'S reflection dissolves	C.S.O.?/Design
p.13	BIROC appears beyond mirror	C.S.O.
p.14	MZ	VIS FX
SC.4,p.17	PRIVATEER, GATEWAY, mist	MODEL/VIS FX/ Design/Lighting
p.19	Explosion at Gateway	E.E.O/Film
SC.5,p.20	TARDIS IN VOID	VIS FX/Model/ Lighting
SC.6,p.21	TARDIS lurches	QUANTEL/Camera
	PRIVATEER on screen	Film (Post production)
SC.7,p.25	PRIVATEER back-blast	Model/Lighting/ E.E.O
	Exhaust jets on FILM	?? Post production
SC.8,p.26	Explosion felt on BRIDGE	QUANTEL/Camera
SC.10,p.30	Plugging in THARKS	VIS FX
SC.12,p.32	Smoking THARK bodies	VIS FX
SC.13,p.33	LAZLO into PRIVATEER	Model on film(Post production) <u>Plus</u> Inlay/Lighting in studio
SC.14,p.34	Pulsating lights in PRIVATEER	Lighting
p.36	Sparking insulation	VIS FX/Lighting
p.37	Insulation burning down like fuse	VIS FX/Lighting
p.38	ROMANA, DOCTOR, BIROC shimmer	C.S.O.
SC.15,p.40	LAZLO shimmers	C.S.O.
	Smoking THARK	VIS FX/C.S.O.
	Electric shock with lead	VIS FX/Actor
	All THARKS shimmer	C.S.O.



"DR.WHO: 'WARRIORS' GATE": SPECIAL EFFECTS

EPISODE 4 contd:

SC.16,p.42	PRIVATEER's back-blast & glowing TARDIS	VIS FX Film
	BIROC,DOC & ROMANA running to TARDIS	TELETRACK (Post production)
	DOC's scarf sings	VIS FX
SC.17,p.44	BIEOX shimmers	C.S.O.
	Dives thru mirror	CSO/Design
SC.18,p.45	TARDIS dematerialises	VIS FX Film <u>Plus</u> Post Production INLAY
SC.19,p.46 20)p.47	PRIVATEER explosion on TARDIS Screen	VIS FX Model Film at Post Production on QUANTEL
p.48	Line of THARKS out of PRIVATEER	TELETRACK at Post Production
SC.21,p.49	THARKS thru mirror	CSO/Design
SC.22,p.50	BIROC looking out thru mirror into BANQUETING HALL	C.S.O./Design
SC.23,p.51	TARDIS materialises in air above PALACE GARDENS	SCENE SYNCH/CSO?
SC 25,p.53	TIME COLUMN oscillates	VIS FX
	IMAGE TRANSLATOR	VIS FX

That's all folks !!

Waiting to hear from you

*Vape*



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

2nd September, 1980

DOCTOR WHO:    'WARRIOR'S GATE'

Paul Joyce

c.c.: Chris Bidmead

---

I have received the following comments about the 'Warrior's Gate' scripts from Barry Letts, Executive Producer. Christopher and I have talked generally about them and we propose to deal with them after the Read-Thru as we have a major crisis with regard to our next scripts. Should you wish to talk about them with me in the meantime - I'm in the office for most of this week - Chris being at home with the typewriter.

(John Nathan-Turner)

Enc

jj



Strand/Series Title				"DOCTOR WHO"				STUDIO INFORMATION				
Programme Title				"WARRIORS" GATE				Distribution		Denotes Recipient		No of Cop
Episode/ Sub. Title				Episodes: 1/2/3/4				Thro:		Room No. and Building		
Project Number		02340/9291, 9292 9293, 9294		Prod. Costing Wk(s)		43		Channel		House Manager		2
Programme Identificat'n Number		1: LDL/ C055 S; C056 L; C057 F; C058 A		Studio		TC3 & TC1		To:-		Tel. Centre Lime Grove T.F.S.		OR OR 1
Production date(s)		WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980		Week(s)		38 & 40/41		Fire Pvntn. Officer		114 Bentinck House		1
Filming/O.B. date(s)		NONE		Week(s)		---		Asst. (Co-Ord) S.M. Tel.		4044 T.C.		1
Producer		JOHN NATHAN-TURNER		Room No. / Building		204 Union Hse.		Tel. Extn.		3667/4111		1
Director		PAUL JOYCE		Tel. Extn.		512 Thresh Hs.		Department		Drama		1
Designer		GRAEME STORY		Tel. Extn.		400 Scene Blk.		Department		Ser/Serials		1
				Room No. / Building		2500		Design		Date		3.9.80

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?  
HAVE ARMOURERS BEEN CONSULTED ON b)?  
This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

a) Fire Hazards (including vehicles):  
Studio/Filming

1. Explosions  
2. Clothing singed  
3. Smoke from electrically originated fires  
4. Short-circuit sparks

b) Firearms and Weapons  
Studio / Filming

c) Chemicals  
Studio / Filming

Dry ice

d) Gas and Water:  
Studio / Filming

e) Animals:  
Studio / Filming

Mice on set (Live)  
Maggoty cake

f) Special Equipment and Machinery for demonstration:  
Studio / Filming

Smoke Gun, Smoke Box  
Wind machine

(if heavy or large, indicate weight and dimensions)

g) Audience: Category and Number:  
Studio / Filming

h) Other information (e.g. Disabled Contributors / Dangerous Action):  
Studio / Filming

Hand held camera in use: 18 SEPT.  
3 OCT.  
Free-standing mirrors & mirrors  
as part of set: 2/3/4th OCT.

House Managers

Premises	Address
Tel. Centre	1271 T.C.
Lime Grove	SA6 LGS
T.F.S.	M104K.A.
Alexandra Palace	TG011AP.

Insert the relevant address in the distribution box.

File Copy

1

DANGEROUS SUBSTANCES (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)



Strand/Series Title <b>"DOCTOR WHO"</b>				<b>MEMO</b>				
Programme Title <b>"WARRIORS' GATE"</b>								
Episode/Sub. Title <b>Episodes: 1/2/3/4</b>				Distribution To:- <b>JOHN WILKINSON</b>		Denotes Recipient Room No. and Building <b>Rm.3210 (Spur ?)TC*</b>		No of Cop
Project Number <b>02340/9291, 9292 9293, 9294</b>		Prod. Costing Wk(s) <b>43</b>		Channel <b>1</b>				
Programme Identificat'n Number <b>11 LDL/ C055 S; C056 L; C057 F; C058 A</b>		Studio <b>TC3 &amp; TC1</b>						
Production date(s) <b>WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980</b>		Week(s) <b>38 &amp; 40/41</b>						
Filming/O.B. date(s) <b>NONE</b>		Week(s) <b>--</b>						
Producer <b>JOHN NATHAN-TURNER</b>		Room No. / Building <b>204 Union Hse.</b>		Tel. Extn. <b>3667/4111</b>		Department <b>Drama</b>		File Copy <b>1</b>
Director <b>PAUL JOYCE</b>		Room No. / Building <b>512 Thresh Hs.</b>		Tel. Extn. <b>2221/2</b>		Ser/Serials <b>16</b>		
Designer <b>GRAEME STORY</b>		Room No. / Building <b>400 Scene Blk.</b>		Tel. Extn. <b>2500</b>		Design <b>Design</b>		

SUBJECT **LIGHTING EXPERIMENT IN T.C.5: WEDNESDAY 10 SEPTEMBER 1980**

I understand that ALEX SAWARD has passed on to you my note to him of 21st August, concerning the possibility of a few minutes in the "NEWSNIGHT" studio on Wednesday, 10th September, with the T.M.1 on our DOCTOR WHO programme - John Dixon.

John would like to stage a small demonstration in a corner of T.C.5, naturally when "NEWSNIGHT" did not need his attention, for a special effect we need to perfect for our forthcoming recording. I understand that 7.0 p.m. is the time that would suit you best, and in the hope that this is indeed so, the 3 or 4 people involved will be there at that time and hope to be away again shortly afterwards, without affecting your programme in any way. Do, please, let me know at once if this will conflict with any of your scheduling for the evening.

With many thanks in advance for your co-operation and help.

PAUL JOYCE  
Director, "DOCTOR WHO: WARRIORS' GATE"

Signed in PAUL JOYCE's absence by

*Robert Stanford*  
(Assistant)



Strand/Series Title "DOCTOR WHO"				COSTUME AND MAKE-UP PLOT				
Programme Title "WARRIORS" GATE"				Distribution To:—			Denotes Recipient Room No. and Building	No of Cop
Episode/ Sub. Title Episodes: 1/2/3/4				Costume Designer: Rm.3143, T.C.			*	
Project Number 02340/9291, 9292 9293, 9294		Prod. Costing Wk(s) 43	Channel Ch1	Make-up Artist: Rm. B.114, T.C.			*	2
Programme Identificat'n Number 1: LDL/ C055 S; C056 L; C057 F; C058 A		Studio TC3 & TC1	Make-up Organiser E.119 T.C.					2
Production date(s) WED/THU/FRI:17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980		Week(s) 38 & 40/41	Costume Services Mgr. 3015 T.C.					1
Filming/O.B. date(s) NONE		Week(s) --	Thro:- Costume Alloc. Org. 3011 T.C.					2
		Room No. / Building	Tel. Extn.	Department	File Copy			1
Producer JOHN NATHAN-TURNER		204 Union Hse.	3667/4111	Drama	Date 20.8.80			*
Director PAUL JOYCE		512 Thresh Hs.	2221/2	Ser/Serials				
Designer GRAEME STORY		400 Scene Blk.	2500	Design				
REHEARSAL ROOM ADDRESS		REHEARSAL ROOM TEL. NO.		1ST OUTSIDE REHEARSAL				
PERIOD Fiction	P.B.E. COSTUME: COST ALLOCATION: £	MAKE-UP: £		Contracts Assistant		NANSI DAVIES		
PLOT FOR STUDIO or FILMING: IF FILMING, GIVE DATE:								
ARTIST - Tel.No.		CHARACTER		COSTUME DETAILS		HAIR AND MAKE-UP		
ALL DETAILS AS DISCUSSED AND AGREED BETWEEN JOHN NATHAN-TURNER, PAUL JOYCE and JUNE HUDSON on 31st July 1980:								
TOM BAKER		DOCTOR WHO		Usual costume plus:  Duplicate scarf or part of scarf to be burned:  Handkerchiefs as standby alternative to scarf for wrapping round burned hand		As usual plus:  One hand to be burned:  Also sequence in which the burned hand is seen to heal		21
XXXXXX LALLA WARD ROMANA				One costume as agreed:  Chinese-style tunic top and trousers,		As usual		
MATTHEW WATER?-HOUSE		ADRIC		Usual costume		As usual		
CLIFFORD ROSE		RORVIK PRIVATEER COMMANDER		One utilitarian costume of working clothes, similar to those depicted in "DARK STAR", with the addition of name tags and identity photographs PLUS: (See next page)		Straight		



Strand/Series Title	"DOCTOR WHO" 5S		<b>COSTUME AND MAKE-UP PLOT</b> (Continued)	
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Project Numbers	02340/9291, 9292 9293, 9294			
Programme Identificat'n Number	1 LDL/C055 S; C056 L; C057 E; C058 A			

ARTIST – Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
RORVIK contd: (CLIFFORD ROSE)	RORVIK contd: XXXXXXXX	<p>Something additional indicating greater rank or status than the rest of the crew members.</p> <p><u>2. For expedition to Gateway:</u></p> <p>Additional expeditionary gear as if making journey into a cold, unwelcoming place, rather than into alien atmospheric conditions.</p> <p><u>NOTE:</u> "DARK STAR" costumes seen at viewing 7.6.80 and discussed at the time.</p>	
KENNETH COPE	PACKARD PRIVATEER 2nd-in-Command	<p>1. Utilitarian "DARK STAR"-type working clothes, with addition of name tags &amp; xkata-identity photograph: plus insignia indicating greater rank or status than rest of crew, but second-in-command to RORVIK.</p> <p><u>2. For expedition to Gateway:</u></p> <p>Additional expeditionary gear as described for RORVIK</p>	Straight
DAVID KINCAID	LANE PRIVATEER CREWMAN	<p>1. "DARK-STAR"-type costume xx with addition of name taps &amp; identity photograph; <u>PLUS:</u></p> <p>2. Additional expeditionary gear as above</p>	Straight



Serial/Series Title	"DOCTOR WHO" 5S		COSTUME AND MAKE-UP PLOT (Continued)			
Programme Title	"WARRIORS' GATE"				Page No.	3
Episode/Sub. Title	Episodes: 1/2/3/4					
Project Number	02340/9291, 9292 9293, 9294					
Programme Identificat'n Number	1 LDL/C055 S; C056 L; C057 F; C058 A					

ARTIST - Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
VINCENT PICKERING	SAGAN PRIVATEER CREWMAN	1. "DARK-STAR":-type costume, with addition of name tags & identity photograph: <u>PLUS:</u> 2. Additional expeditionary gear as described for RORVIK	Straight - with possibility of some damage after electric shock in Episode 4., Scene 15
FREDDIE EARLLE	ALDO PRIVATEER CREWMAN	1. "DARK-STAR"-type costume as for SAGAN, <u>plus:</u> 2. Additional expeditionary gear as rest of crew	Straight
HARRY WATERS	WALDO PRIVATEER CREWMAN	1. "DARK-STAR"-type costume, as for SAGAN, <u>plus:</u> 2. Additional expeditionary gear as rest of crew	Straight
HIRRY DAVID WESTON	BIROC A THARK	Sketches as result of preliminary discussion to be considered: 21.8.80	Leonine makeup as discussed, possibly also contact lenses to change colour of eyes
JEREMY GITTINS	LAZLO A THARK	As for BIROC	As for BIROC; <u>plus</u> Extensive burns & damage to face & possibly elsewhere
ROBERT VOWLES	GUNDAN 1 & 2	Complete armour-type costume, with face concealing headgear: 1. Pristine new 2. Rusty & old	None



Brand/Serial Title	"DOCTOR WHO" 5S		COSTUME AND MAKE-UP PLOT (Continued)	
Programme Title	"WARRIORS' GATE"			
Episode/ Alt. Title	Episodes: 1/2/3/4		Page No.	4
Object Numbers	02340/9291, 9292 9293, 9294			
Programme Identification Number	1 LDL/C055 S; C056 L; C057 F; C058 A			

ARTIST - Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
<u>NON-SPEAKING ARTISTS:</u>			
	6 GUNDANS	6 Costumes as for GUNDAN 1, to be worn by artists and also used as inanimate bodies or parts of bodies	None
	6 THARKS	6 Costumes as for BIROC & LAZLO	LEONINE makeup as for BIROC & LAZLO
	CHILD THARK	As for other THARKS	
	2 PRIVATEER CREWMEN	As for LANE	
	2 HUMANOID SERVANTS	From stock - to be discussed further	

LAST PAGE



Strand/Series Title <b>"DOCTOR WHO"</b>				<b>OUTSIDE REHEARSAL REQUIREMENTS</b>			
Programme Title <b>"WARRIORS" GATE"</b>				Distribution		Denotes Recipient	
Episode/Sub. Title <b>Episodes: 1/2/3/4</b>				To:-		Room No. and Building	
Project Number <b>02340/9291, 9292 9293, 9294</b>		Prod. Costing Wk(s) <b>43</b>		Channel <b>1</b>		Supervisor, O/R Unit <b>Victoria Road, N. Acton</b>	
Programme Identificat'n Number <b>11 LDL// C055 S; C056 L; C057 F; C058 A</b>		Studio <b>TC3 &amp; TC1</b>		A.F.M.		* <b>1</b>	
Production date(s) <b>WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980</b>		Week(s) <b>38 &amp; 40/41</b>					
Filming/O.B. date(s) <b>NONE</b>		Week(s) <b>--</b>					
		Room No. / Building		Tel. Extn.		Department	
Producer <b>JOHN NATHAN-TURNER</b>		204 Union Hse.		3667/4111		Drama	
Director <b>PAUL JOYCE</b>		512 Thresh Hs.		2221/2		Ser/Serials	
Designer <b>GRAEME STORY</b>		400 Scene Blk.		2500		Design	
						File Copy	
						1	

O/R Room Address  
**6th Sept. - '80**

Date Req'd at O/R From To:  
**May we please have the following for O/R I will be marking out on 5th Sept.**

1 rostra 4' high	2 sets of manacles
treads for above	large portable flashlight
1 strong ladder (for Artists)	2 plastic dustbin bags
4 stage weights	4 sheets
2 doz stacking chairs	6 small rucksacks
2 doz marking posts	4 radio communicators
4 large oaks	6' length of thick cable
4 small oaks	1 clipboard
1 bunk bed	1 tarpaulin
2 single beds	2 packs of cards
1 operating table on wheels	6 large coins
6 swivel chairs on wheels	4 keys
Tardis table top	2 nail files
1 large banquet table	6 mugs
control desk for space ship	pair of lazy tongs(for rubbish)
hatstand	1 hospital drip stand
2 benches	1 camera
	1 large lunch box
	1 mortice lock
	2 hankys
	1 large tablecloth
	8 plates,goblets,knives & forks
	3 roast chickens
	2 lobsters
	large cake on cakestand
	3 axes
	2 pikes

page one



Scrand/Series Title		"DOCTOR WHO" 5			OUTSIDE REHEARSAL REQUIREMENTS					
Programme Title		"WARRIORS" GATE"			Distribution		Denotes Recipient		No of Cop	
Episode/ Sub. Title		Episodes: 1/2/3/4			To:-		Room No. and Building			
Project Number		02340/9291, 9292 9293, 9294		Prod. Costing Wk(s)	43	Channel	Supervisor, O/R Unit		Victoria Road, N. Acton	2
Programme Identificat'n Number		11 LDL/ C055 S; C056 L; C057 F; C058 A		Studio	TC3 & TC1		A.F.M.		*	1
Production date(s)		WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980		Week(s)	38 & 40/41					
Filming/O.B. date(s)		NONE		Week(s)	---					
				Room No. / Building		Tel. Extn.		Department		
Producer		JOHN NATHAN-TURNER		204 Union Hse.		3667/4111		Drama		1
Director		PAUL JOYCE		512 Thresh Hs.		2221/2		Ser/Serials		*
Designer		GRAEME STORY		400 Scene Blk.		2500		Design		

O/R Room Address			Acton Room No.	Tel. No.
Date Req'd at O/R	From	To:	402	4015

- page two cont.
- 1 pencil torch
  - 3 carcasses of meat
  - 6 chicken legs
  - 6 wrapped food packages
  - 6 pickled onions
  - 6 plastic knives & forks
  - tweezers
  - 1 ~~plug~~ plug & short flex
  - 1 waste paper bin
  - 1 medium length of strong rope
  - 4 extra small oak size tables if poss.

Val McCrimmon (AFM)



Strand/Series Title <b>"DOCTOR WHO"</b>				<b>MEMO</b>			
Programme Title <b>"WARRIORS' GATE"</b>				Distribution		Denotes Recipient	
Episode/Sub. Title <b>Episodes: 1/2/3/4</b>				To:-		Room No. and Building	
Project Number <b>02340/9291, 9292 9293, 9294</b>		Prod. Costing Wk(s) <b>43</b>	Channel <b>1</b>	<b>Angela</b>		<b>4047, T.C.</b>	
Programme Identificat'n Number <b>1: LDL/ C055 S; C056 L; C057 F; C058 A</b>		Studio <b>TC3 &amp; TC1</b>					
Production date(s) <b>WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980</b>		Week(s) <b>38 &amp; 40/41</b>					
Filming/O.B. date(s) <b>NONE</b>		Week(s) <b>--</b>					
		Room No. / Building	Tel. Extn.	Department			
Producer <b>JOHN NATHAN-TURNER</b>		<b>204 Union Hse.</b>	<b>3667/4111</b>	<b>Drama</b>	File Copy		
Director <b>PAUL JOYCE</b>		<b>512 Thresh Hs.</b>	<b>2221/2</b>	<b>Ser/Serials</b>	Date <b>8.9.80</b>		
Designer <b>GRAEME STORY</b>		<b>400 Scene Blk.</b>	<b>2500</b>	<b>Design</b>			

SUBJECT **DRESSING ROOMS FOR FIRST RECORDING: 17/18/19 September 1980**

May we please have dressing rooms as follows for the DOCTOR WHO recording in Studio T.C.3 on WED/THURS/FRIDAY: 17/18/19th September:

Star or Singles with couch and shower/bath

	<u>17th</u>	<u>18th</u>	<u>19th</u>
TOM BAKER	✓	✓	✓
LALLA WARD	✓	✓	✓
CLIFFORD ROSE	✓	✓	✓
KENNETH COPELAND	✓	✓	✓
MATTHEW WATERHOUSE	✓	✓	✓

Doubles:

DAVID KINCAID	✓	✓	✓
VINCENT PICKERING	✓	✓	✓
FREDDIE EARLLE	✓	✓	✓
HARRY WATERS	✓	✓	✓

DAVID WESTON	✓	✓	✓
*** JEREMY GITTINS	✓	✓	✓

With bath  
please

\*\*\*JOHN LEESON to replace JEREMY GITTINS on 19th

Production

WALK-Ons:

- 1 Room for 7 men on 17th
- Room for 2 men on 18th
- No room needed on 19th

If you have any problems or queries, please phone us at rehearsal, Extension 4015:

Many thanks,

(Director's  
Assistant)



**From:** Assistant Head of Copyright

Room No. &  
Building: 307, 16 Langham St.

Tel.  
Ext.: 3028

date: 8.9.80

**Subject:** DR. WHO : THE DREAM TIME : PAUL JOYCE : STAFF CONTRIBUTION

**To:** S. A. to. C. Pers. Tel.

Copy to Christopher Bidmead  
C.A.D.G.Tel.  
O.S.S.D.Tel.

I have now agreed a once-for-all fee of £                      payable on agreement for Paul Joyce who at the request of the producer, has carried out certain re-writes on the scripts for the above four part serial.

He is now due a full fee of £                      which should be made payable to his agent Fraser & Dunlop (Scripts) Ltd., 91 Regent Street, London W.1., and charged to Project No: 023409291-4.

I return herewith the staff contribution form and a copy of the letter for your files.

(Ben Travers)



**From:** Assistant to PAUL JOYCE, Director "DOCTOR WHO: WARRIORS' GATE"

Room No. 8  
Building:

512 Threshold House

Tel.

Ext.: 2221/2

date: 9.9.80

**Subject:** ATTENDANCE OF SHOW WORKING SUPERVISOR: (CHICK HETHERINGTON)  
at OUTSIDE REHEARSAL


**To:** Alison Robinson, E.320, T.C.

Further to the conversation of our P.A. GRAEME HARPER with you ten days ago, we confirm that we shall expect CHICK HETHERINGTON at a run of our DOCTOR WHO production on Monday, 15th September, at 10.30 a.m., in Room 402, T.R.R.

Are you able to tell us yet who will be the Show Working Supervisor for our second recording of this four-part DOCTOR WHO, in T.C.1 on 2nd, 3rd and 4th October? I understand it is not possible to allocate Chick Hetherington to both studio sessions.

If you are unable to get a reply from our office extensions given above, we shall be at Outside Rehearsal Room 402, Extension: 4015.

Thanks in anticipation of news !

  
(Director's Assistant, for  
PAUL JOYCE)



From: Assistant, Personnel, Television

Room No. &  
Building:

7050 T.C.

Tel.

Ext.: 3635/7078

date: 9th September 1980

Subject: STAFF CONTRIBUTIONS TO PROGRAMMES : P. JOYCE (GUEST)

To: A.S.T.  
John Nathan-Turner

Mr. Joyce's contribution to "Dr. Who" has been approved.  
For extensively re-writing four 25'-scripts for the serial  
"Warriors' Gate", Mr. Joyce is eligible for a fee of £  
on a once-and-for-all, taking-all-rights basis.

Would A.S.T. please send a cheque for £ to Mr. Joyce's  
agent:-

Fraser & Dunlop (Scripts) Ltd.,  
91 Regent Street,  
London W.1.

in accordance with the authorised Staff Contribution Form  
attached to this memo.

Mr. Joyce is responsible for declaring this income to the  
Inland Revenue.

*Sheila Cronin*  
(Sheila Cronin)

c.c. H.D.G.Tel.  
H.S.S.D.Tel.  
C.A. to H.D.G.Tel.  
H. Cop.  
S.Pers.O.P.Tel.(I)  
Mr. P. Joyce

smc  
enc.



**C** Contract **V** Variation Number 4.  
 Design Charge  
 Production Charge

Programme Title **DR. WHO ESS.**  
 Producer **JOHN NATHAN-TURNER.**  
 Director **PAUL JOYCE.**  
 Designer **GRAEME STORY.**  
 Contractor **ESTDALES.**

Studio No. **T.C. 3**

Ealing

Location/County

Project No. **2340/9291**

Zero Date **15 SEPT.**

Filming Date

VTR/Trans **17/18/19 SEPT**

Copies to A.P.

Asst. Plastics

A/W Shop Man.

A/W Shop (Prods) (3)

A/W Shop (Office) (2)

Bullens

Contractor

Costing

Director

Drawing Man. (2)

Estimator

Man Hours

Graphics

Metal W/Shop

Night Man. (2)

Producer

Sen. Artist

S/Master

Se. Bookings

Supplyman Sups. (2)

W/Shop Man.

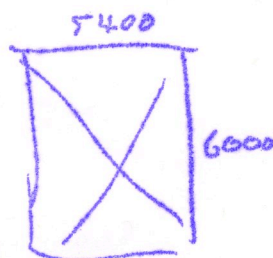
Materials

**379-00**

## JABOLITE WORK

PLEASE MAKE UP PANEL

6000 x 5400



AND CUT "BOMB BLAST" HOLE IN  
 CENTRE TO DES. REF. AND  
 DRAWING.



Estimated by

Designer **GRAEME STORY.**

Date

Estn **2500** Date **11 Sep/80**



**C** Contract **V** Variation Number  $\infty$

~~Design Charge~~  
Production Charge ☒

F

Studio No.	TKC
Rating	
Location/County	
Project No.	2240/9291
Zero Date	13 SEP
Filming Date	
VTR/Trans	17-20 SEP

Copies to A.P.	Graphics
Asst. Plastics	Metal W/Shop
A/W Shop Man.	Night Men. (2)
A/W Shop (Prods) (3)	Producer
A/W Shop (Alloc) (2)	Son, Artist
Bullans	S/Master
Contractor	So. Bookings
Costing	Supplyman Sups. (2)
Director	W/Shop Man.
Drawing Man. (2)	
Estimator	
Man Hours	

Programme Title	DR WHO.
Producer	
Director	PAUL JOYCE
Designer	GRAEME STORT
Contractor	BENJAMIN SCARF

Materials  
\$2000

SUPPLY SCAFFOLDING RIG  
AS SHOWN ON DRG.

4050

3975

Joyce Information

STOE

Estimated by

Date

Designer

Extn. Date



W/O's

CHILD THARK

2 STUDIO DAYS 2 + 3 Oct

1/2 O/REH DAYS

PAT GORMAN:

STUDIO: 2 + 3 Oct

O/REH: Tue Run Day

is available 26/29 + 30 SEPT



**From:** Jane Judge, Doctor Who Production Office  
**Room No. & Building:** 203 Union Ho      **Tel. Ext.:** 3667      **date:** 16.9.80  
**Subject:** VISITORS TO STUDIO  
**To:** Graeme Harper      c.c.: Val McCrimmon

---

Wednesday, 17th September

Nil (at the moment!)

Thursday, 18th September

1715 : Sue Owen - journalist from Australian Consolidated. Has permission to take stills of Tom Baker. Jane dealing.

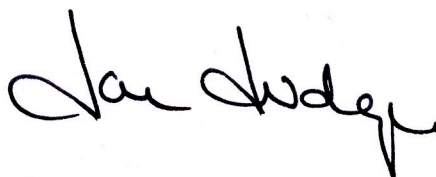
1200 ? *Guest of Freddie Earlle - Tony Mertz  
34 p.c.s / Judge*

Friday, 19th September

1130 : Nancy J Areana (American visitor)  
&  
Cynthia Dagnal - American journalist.

Jane to deal with both.

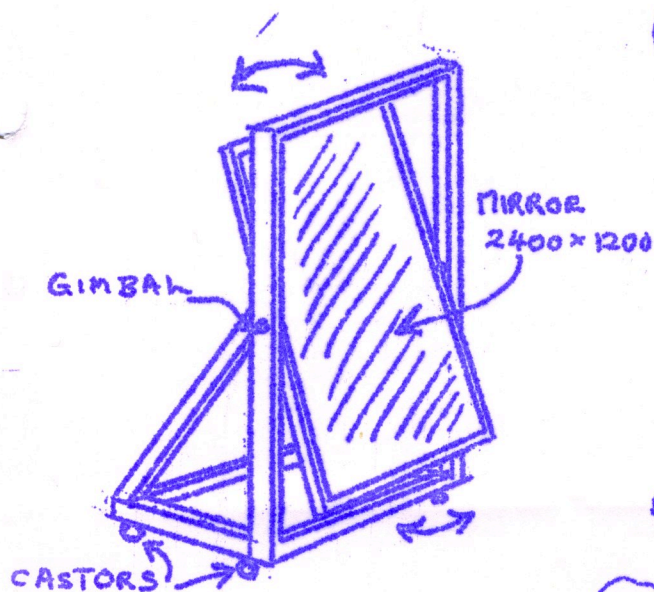
Also in town another American journalist -  
Lorri Mirrer - may visit studio!?



(Jane Judge)



<b>C</b> Contract <b>V</b> Variation Number <b>6A</b> Design Charge Production Charge ✓ <i>Yehda</i> 18/9/80		Studio No. <b>T.C.1.</b> Ealing Location/County Project No. <b>2340/9293</b> Zero Date <b>30 SEPT.</b> Filming Date VTR/Trans <b>2/3/4 OCT.</b>	Copies to A.P. <b>3CPN</b> Asst. Plastics A/W Shop Man. A/W Shop (Prods) (3) A/W Shop (Alice) (2) Bullens Contractor Costing Director Drawing Man. (2) Estimator Man Hours <b>28</b> Materials <b>£62.00</b>	Graphics Metal W/Shop Night Man. (2) Producer Sen. Artist S/Master Sc. Bookings Supplyman Sups. (2) W/Shop Man.
Programme Title <b>DR. WHO ESS</b> Producer <b>JOHN NATHAN-TURNER</b> Director <b>PAUL JOYCE</b> Designer <b>GRAEME STORY</b> Contractor <b>B.B.C.</b>				



①

MAKE UP TIMBER FRAMED

GIMBAL MIRROR ON CASTORS

TO TAKE 2400 x 1200 MIRROR.

MAKE UP  
CRATE TO  
TAKE MIRROR  
& SEND TO  
WEST LONDON  
GLASS COMPANY

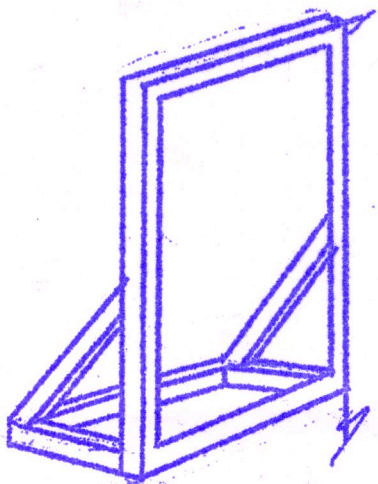
②

MAKE UP ADDITIONAL IDENTICAL

FRAME FOR PERSPEX SHEET

2400 x 1200 BUT WITHOUT

GIMBAL AND CASTORS.



### IMPORTANT NOTE

DELIVER BOTH UNITS TO  
WORKSHOP TO BE FITTED TO  
MIRROR UNIT (K).

SEE DRAWING ELEV. SHEET.

Estimated by *A. Jupp*

Date **17-9-80**

Designer *pp. G. STORY.*

Estm. **2500** Date **17 SEPT.**



<b>C</b> ontact <b>V</b> ariation Number <b>3. A</b> Designer - Charge Production Charge ✓ <i>John Nathan-Turner</i> 18/9/80		Studio No. <b>T.C.1.</b> Ceiling Location/County	Copies to A.P. <b>3CPA</b> Asst. Plastics A/W Shop Men. A/W Shop (Prod) (3) A/W Shop (Alloc) (2) Bullens Contractor Casting Director Drawing Men. (2) Estimator Man Hours	Graphics Metal W/Shop Night Man. (2) Producer Sen. Artist S/Master So. Bookings Supplyman Sups. (2) W/Shop Man.
Program Title <b>DR. WHO.</b> Producer <b>JOHN NATHAN-TURNER.</b> Director <b>PAUL JOYCE</b> Designer <b>GRAEME STORY.</b> Contractor <b>B.B.C.</b>		Project No. <b>2340</b> <b>9293</b> Zero Date <b>30 SEPT.</b> Filming Date VTR/Trans <b>2/3/4 OCT.</b>	Materials <b>186-05</b>	

PLEASE DELIVER THE FOLLOWING TO  
WORKSHOP STORES.

① CLEAR PERSPEX SHEET. 10mm x 2450 x 1200

From:

R. DENNY. 603-5152.

10mm x 2450 x 1200 - £101.65.

② MIRROR CLEAN CUT EDGES 2400 x 1200

From:

"WEST LONDON GLASS". 743-4813.

8 x 4 CLEAN CUT EDGES. - £84.40 + VAT.

MIRROR TO BE CRATED. CRATE SUPPLIED BY B.B.C.

Estimated by

*R. Joff*

17-9-80

Designer

G. STORY.

Extra 2500

Date 17 SEPT.



FROM: Assistant (Production), Programme Planning  
SUBJECT: CURRENT STUDIO ARRANGEMENTS

Room 6055

PABX: 2341/2/3

TO: O.D.L.

COPIES: General Distribution

DATE: 17th September 1980

PUM - John Nathan-Turner

This is to confirm the following CANCELLATION

PRODUCTION: DR WHO

DEPARTMENT: DL

PROD. WEEK: 38

DIRECTOR/PRODUCER: Joyce

PROD. DAY: Thursday/Friday

PROJECT No.: 2340/9291/2

STUDIO: TC3

- All Effort Withdrawn -

*Mike Jarvie*

(Mike Jarvie)



Strand/Series Title		"DOCTOR WHO" 5				VISUAL EFFECTS REQUIREMENTS					
Programme Title		"WARRIORS" GATE"				Distribution		Denotes Recipient		No of Cop	
Episode/ Sub. Title		Episodes: 1/2/3/4				To:-		Room No. and Building			
Project Number		02340/9291, 9292 9293, 9294		Prod. Costing Wk(s)	43	Chapnel	Visual Effects Org.		GO7 250 Western Avenue		2
Programme Identificat'n Number		1 LDL// C055 S; C056 L; C057 F; C058 A		Studio	TC3 & TC1						
Production date(s)		WED/THU/FRI:17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980		Week(s)	38 & 40/41						
Filming/O.B. date(s)		NONE		Week(s)	--						
				Room No. / Building		Tel. Extn.		Department			
Producer		JOHN NATHAN-TURNER		204 Union Hse.		3667/4111		Drama		File Copy	
Director		PAUL JOYCE		512 Thresh Hs.		2221/2		Ser/Serials		Date	
Designer		GRAEME STORY		400 Scene Blk.		2500		Design		*	

Rehearsal Room Phone No.	Film Location	Date Rec'd
--------------------------	---------------	------------

PLEASE ATTACH MARKED-UP SCRIPT				VISUAL EFFECTS USE ONLY	
DATE REQD. IF KNOWN	ITEM	DESCRIPTION - PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION		EFFORT HOURS	MATERIAL £
	1.	K 9			
	2.	Lightweight K9			
	3.	Various Gundans (as discussed)			
	4.	Manacles for bunks			
	5.	Headset/controls for Bridge			
	6.	Biroc's mask/clamp/ manacles/ leads			
	7.	Coin to slow down			
	8.	Control panel explosion			
	9.	Communicator			
	10.	K 9's wafers (as discussed)			
	11.	Mass detector			
	12.	Various weapons for crewmen			
	13.	cobweb gun			
	14.	smoke gun			
	15.	dry ice			
	16.	Various axes to be broken			
	17.	maggoty cake (as discussed)			
	18.	decayed food & skeletons			

(i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.

(ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.

(iii) Please number each item separately.



Strand/Series Title		"DOCTOR WHO" 5		<b>VISUAL EFFECTS REQUIREMENTS</b>			
Programme Title		"WARRIORS' GATE"		Distribution		Denotes Recipient	
Episode/Sub. Title		Episodes: 1/2/3/4		To:-		Room No. and Building	
Project Number		02340/9291, 9292 9293, 9294		Prod. Costing Wk(s)		43	
Programme Identification Number		1 LDL/ C055 S; C056 L; C057 F; C058 A		Studio		TC3 & TC1	
Production date(s)		WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980		Week(s)		38 & 40/41	
Filming/O.B. date(s)		NONE		Week(s)		--	
Producer		JOHN NATHAN-TURNER		Room No. / Building		204 Union Hse.	
Director		PAUL JOYCE		Tel. Extn.		3667/4111	
Designer		GRAEME STORY		Department		Drama	
				File Copy		1	
				Ser/Serials		Date	
				Design		*	

Rehearsal Room Phone No.	Film Location	Date Rec'd
--------------------------	---------------	------------

PLEASE ATTACH MARKED-UP SCRIPT			VISUAL EFFECTS USE ONLY	
DATE REQD. IF KNOWN	ITEM	DESCRIPTION - PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION	EFFORT HOURS	MATERIAL
	19.	Pike & duplicates to splinter		
	20.	K9's ears		
	21.	Flashlight		
	22.	Trolley to rig up		
	23.	Chandelier to splinter		
	24.	Communicator for crewmen		
	25.	security lock		
	26.	M Z gun		
	27.	Dwarf Star alloy piece		
	28.	Large lunch box container		
	29.	Decayed axe table		
	30.	New axe table		
	31.	Headset & associated equipment		
	32.	Damaged sections		
	33.	Tardis controls move by themselves		
	34.	Computer display VDU		
	34.	Wire Tardis		
	35.	Various models & miniatures as discussed		
			HOURS	£
			£	£
			(FO8)	(137)

Signature Val McCrimmon  
(AFM)

- (i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.
- (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.
- (iii) Please number each item separately.







# Property & Drape Requirements

From Director Paul Joyce

Scene No.

Edn.

To Manager Scenic Properties Buyers

Production DR WHO 5S

Filming O.B. Date

Designer Graeme Story

Extn. 2500

Setting Date

15.10.80

Scenic Properties Buyer

Edtn.

Studio Ref.

Lab. Room No.

V.T.R.

2nd 3rd 4th October, 1980

Project No. 2340/9293/4

Ealing.

Location/Country

Studio TC1

Film C/F

Paper Colour

G

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Mat. Props (O&S) (5)

Petty Cash

Bookkeeping Clerk

Designer Est.

Film Op. Sup. Est.

Assurance

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

18.9.80

Date Recd.

20.9.80

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Designers Dressing Props

BANQUETING HALL

H

501

10ft long dining table rustic

H

502

10 Armchairs for above

H

503

Quantity of table dressing for above

H

504

8 Floor standing candleabra

H

505

10 Hanging candleabra

H

506

16 Wall mounted candleabra

H

507

Quantity wall mounted spears

H

508

Statue

H

509

Sel of tapestries

H

510

Sel of drapes

H

511

Sel dressing

H

512

~~10ft long dining table rustic~~ cancelled.

T/C

SII A.

1 PEDESTAL DWS.

T/C

SII B.

1 FIP BUCKET.

H

SII C.

4 BENCHES.

DJW 19/9/80

H

SII D.

CHEST.

H

SII E.

OAK RUSTIC TABLE

Graeme Story  
X4224  
24.9.80.



18 Sept 80

Paul Joyce  
The Acton Hilton

Dear Paul

These are the rewrites that came out of our discussion yesterday with Barry. Nothing, I hope, too startling for you; just the ROMANA/K9/BIROC scene we talked about, and the odd insertion in earlier scenes to lead into it.

Barry's main concern was to disambiguate\* the area behind the mirrors. I think we're all clear in our own minds that it is a sort of reflection of the "null-space" that contains the rest of the action, and thus a dead end for Rorvik, though for time-sensitives (when not imprisoned in dwarf star alloy) it gives easy access to the whole of E-Space, as it did in the days when the Thark Palace was the centre of the Tharkian Empire. Barry wondered how it could be at the same time a dead-end and a convincing place to leave dear Romana and dearest K9. I think we now have that covered with the minimum of added chat.

The only other rewrite in this lot is to make clearer why Rorvik mistakes ROMANA for a time-sensitive.

JNT hasn't seen these yet, so they're coming to you on the old chums circuit, not ex cathedra.

Yours

Chris

\* this word copyright the Open University. I heard it on the radio yesterday; I'm just giving it a trial run here. If we both like it, perhaps we could negotiate the film rights!

FNT ✓



<b>C</b> Contract <b>V</b> Variation Number <b>7</b>	Studio No. T.C.I.	Copies to A.P. 30/4	Graphics
Design Charge	Ealing	Asst. Plastics	Metal W/Shop
Production Charge	Location/County	A/W Shop Men.	Night Men. (2)
Programme Title DR. WHO. ESS.	Project No. 2340/9293.	A/W Shop (Prods) (3)	Producer
Producer JOHN NATHAN TURNER.	Zero Date 30 SEPT.	A/W Shop (Alloc) (2)	Sen. Artist
Director PAUL JOYCE	Filming Date	Buflens	S/Master
Designer GRAEME STORY.	VTR/Trans 2/3/4 OCT	Contractor	So. Bookings
Contractor B.B.C.		Costing	Supplymen Sups. (2)
		Director	W/Shop Man.
		Drawing Man. (2)	
		Estimator	
		Man Hour 105	Materials
		ARTIST 26	135-00

PLEASE CONSTRUCT  
BANQUETING HALL EXTERIOR SET  
AS DRAWN ON

C.V.O. DRAWING No 1

Estimated by R. J. P.

Date 19.9.80

Designer GRAEME STORY

Est. 2500 Date 19 Sept.



From: PAUL JOYCE, Director: "DOCTOR WHO 5S: 'WARRIORS' GATE'  
Room No. & Tel.  
Building: 512, Threshold House Ext.: 2221/2 date: 21 August 1980  
Subject: LIGHTING EXPERIMENT IN STUDIO T.C.5: WEDNESDAY 10 SEP. 1980  
To: ~~ALEX SAWARD~~ <sup>JOHN WILKINSON</sup>, Director, "NEWSNIGHT \*+3813  
Copy to: Editor, "NEWSNIGHT"  
John Dixon, T.M.1

I believe my P.A., GRAEME HARPER, spoke to your editor yesterday afternoon, concerning the possibility of a few minutes in the "NEWSNIGHT" studio with the T.M.1 on our "DOCTOR WHO" programme - John Dixon.

John suggested that we make contact with you as he would like to demonstrate in a corner of your studio, at a time when nothing else needs his attention, a special effect which we are trying to perfect for a forthcoming programme. This would involve 2 or 3 people from my office, including myself, and one or two lights. I anticipate that John Dixon could demonstrate this in a matter of ten or fifteen minutes and we would probably be in and out of the studio without anybody noticing our arrival or departure. However, I felt that I should make a formal approach to you to make sure that this would, hopefully, meet with your approval.

Perhaps it would not be premature to thank you in advance for your co-operation and help.

PAUL JOYCE  
(Director, "DOCTOR WHO 5S: 'WARRIORS' GATE")

Dictated by PAUL JOYCE and signed  
in his absence by

  
Assistant.



<b>C</b> Contract <b>V</b> Variation Number <b>9</b> Design Charge Production Charge <i>✓</i> <i>22/9</i>		Studio No. <b>T.C. 1.</b> Entry <i>✓</i> Location/County <i>✓</i>	Copies to <b>3CPH</b> Art. Plastics A/W Shop Men. A/W Shop (Prod) (3) A/W Shop (Alloc) (2) Builders Carpenter Costing Director Drawing Men. (2) Estimator Man Hours <b>12</b>	Graphics Metal W/Shop Night Men. (2) Producer Sen. Artist S/Master Sc. Bookings Supplymen Sups. (2) W/Shop Men. Materials <b>£9-00</b>
Programme Title <b>DR WHO ESS.</b> Producer <b>JOHN NATHAN TURNER</b> Director <b>PAUL JOYCE</b> Designer <b>GRAEME STORY.</b> Contractor <b>B.B.C.</b>		Project No. <b>2340</b> <b>9293</b> Zero Date <b>30 SEP</b> Filming Date <i>✓</i> VTR/Tape <b>2/3/4 OCT</b>		

① MAKE TIMBER FRAME TO HOLD

2400 x 900 MIRROR

AS SHOWN ON C.V. 8.

② METALWORKERS NOTE

PLEASE MAKE PIVOT PLATES FOR

MIRROR AND CORNER PLATES FOR

FRAME (AS ON FRAMES IN SCENIC ARTISTS)

SEE C.V. 6A

Estimated by *R. Toff*

Date **22.9.80**

Designed by *G. STORY*

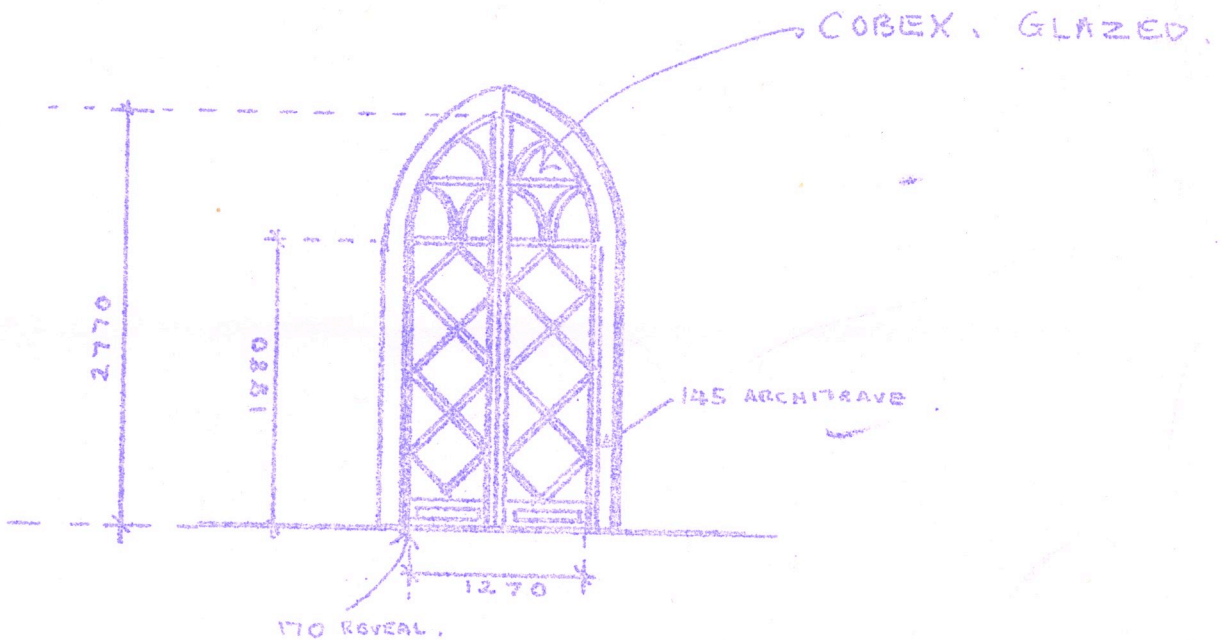
Extn. Date



# SCENERY HIRE BOOKING SHEET

Programme <b>DR. WHO. E.S.S.</b>	Copies to:-	
Proj. No. <b>2340/9293</b> Designer <b>GRAEME STORY</b>	Producer	Contracts Office
VTR/Filming or O.B. Date <b>2/3/4 OCT Zero 30 SEPT.</b>	Director	Costing
Studio/Filming or O.B. Loc. <b>T.C.I.</b>	Designer	C/tractor
Workshop <b>B.B.C.</b>	S/master	W/shop Mgr.
Name & Address of Hirer <b>PINEWOOD.</b>	Asst. Day Ops.	A.P.
Description of Item(s) :-	Co-ordr. Scenery Tspt.	
	Supr. Hired Scenery	
	O/C Clerk	
	Manhours	Materials
	<b>BBC To H</b>	<b>HIRE</b>
	<b>= 12</b>	<b>=</b>
		<b>£ 38.00</b>

**GLAZED DOUBLE DOOR  
(FRENCH WINDOW) UNIT.**



Period of Hire **2 weeks** Risk Value \_\_\_\_\_ Hire Charge \_\_\_\_\_  
 Advice Note No. \_\_\_\_\_ Order No. **50087**

## TRANSPORTATION

A. By BBC Transport Collect on **26TH SEPT** and deliver to **BBC WORKSHOPS**  
 Return to Hirer on **6TH OCT**  
 B. By Hirer Deliver on \_\_\_\_\_ to \_\_\_\_\_  
 Collect on \_\_\_\_\_ from \_\_\_\_\_

## COSTING

Total cost of hire plus transport \_\_\_\_\_ Included in Contract  
 Additional to Contract

Date **22 Sept. 80** Designer's signature **G. STORY**  
 Ex. **2500**



**From:** C/A (Drama) H.Tel.Des.D.

Room No. 8  
Building: 373 Sc. Blk. T.C.

Tel.  
Ext.: 2493/4

date: 22nd September 1980.

**Subject:** "DR. WHO" 5.S. - "Warriors' Gate"

**To:** John Nathan-Turner✓

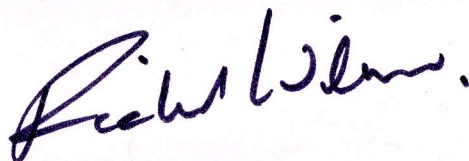
c.c. Graeme Story  
Angie Smith  
P.A. (Prod.)

---

Owing to the knock-on of "Dr. Who" due to Industrial Action (and to the fact that two of the cys which Scenery Manager's Store hold are no longer usable), it has become necessary to make two new C.S.O. green felt cys. owing to double-booking of existing stock.

The Designer, Graeme Story, had acted in all good faith in working on the basis that these cys. could come from stock.

I enquired from P.A. Production whether there was a special fund to cover the effects of Industrial Action but she tells me that it can only be dealt with as an agreed overspend. Scenic Operations have, however, agreed to pay half the cost.



(Richard Wilmot)

RW/jlb



# Drape Requirements

Production <b>JD WHO.</b>		Project No. <b>2340/9291</b>	NEW		STOCK/MIRED
Producer <b>JOHN - NATHAN TURNER.</b>		Zero Date <b>22.9.</b>	Designer		Designer
Designer <b>GRAEME STORY.</b>		O.B./Film Date	Sr. Master		Sr. Master
V.T.R./Trans. <b>24 - 26 SEP</b>		D/Set Date <b>23.9.</b>	Day Ops. Man.		Day Ops. Man.
Skip or Box No.		N/Set Date	Night Ops. Man.		Night Ops. Man.
		D/Strike Date	Drapes		Drapes
		N/Strike Date	Sch. Asst. W/Shop		Asst. Prop. M. Control
			Estimator		
			Casting		
			Bus. Man.		
			Prop. Master		Prop. Master
			Asst. W/Shop Man.		Asst. W/Shop. Man.
			Asst. W/Shop (Allice)		Asst. W/Shop. (Allice)
			Contract Office		
			Man Hours		Materials
					<b>401-30</b>

PLEASE MAKE TWO C.S.O. <sup>GREEN</sup> FELT CYCS  
 SIZE 50 x 21 EYELETED ON TOP  
 FOR HANGING. ~~2~~ £70-70 each  
 (DUE TO KNECK-ON OF JD WHO OWING TO  
 INDUSTRIAL ACTION).

N.B. ALSO REQUIRED T.C. 1  
 1 - 4 OCT. (JD WHO SECOND  
 RECORDING).  
 WB 247

\* PLEASE CHARGE 1/2 TO JD WHO  
 1/2 TO S.S. ACCOUNT 301.

\* *B.M./ch*  
 22/9/80

Checked by

Total cost saving to programme	In contract Additional to Contract
--------------------------------	------------------------------------

Estimated by

*Pelt T/14978*  
*Making up T/22674*

Designer *P. W. Linn*

CIA (Drama)

Ext. 2493/4

Date



# SCENIC SERVICES CONSTRUCTION REQUIREMENT FORM

Account No.	2340/9293	Copies to:- S/Master (3) Asst. Man. Studio Ops. (2) W/Shop Mgr. A.W/Shop (Prods) A.W/Shop (Alloc) F/glass Shop Metal W/Shop Manhours	Sen. Artist
Workshop	ESTDALE		Drapes Up.
Programme	DR WHO		Graphics
Zero	30-9-80		Estimator.
Studio/Filming or O.B. Location	T C I		Costing
			Con. Org.
			Contractor
			Sa. Bookings
			A.P.
			A. Thompson
			Materials
		46	£94-

Quote.

In contract please transfer  
cost from BBC

Please construct 2 off Metal frames  
as per drawing & deliver to BBC  
Workshops T.V.C. A.M. Saturday 27<sup>TH</sup> Sept.

Thanks.

Date 23/9/80

Signature *[Signature]*  
(for Construction Organizer)



Strand/Series Title <b>"DOCTOR WHO"</b>				<b>ARTISTS' STUDIO CALL SHEET</b>			
Programme Title <b>"WARRIORS" GATE</b>				Distribution		Denotes Recipient	
Episode/Sub. Title <b>Episodes: 1/2/3/4</b>				To:		Room No. and Building	
Project Number <b>02340/9291, 9292 9293, 9294</b>		Prod. Costing Wk(s) <b>43</b>	Channel <b>1</b>				
Programme Identification Number <b>LDL/ C055 S; C056 L; C057 F; C058 A</b>		Studio <b>TC3 &amp; TC1</b>					
Production date(s) <b>WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980</b>		Week(s) <b>38 &amp; 40/41</b>					
Filming/O.B. date(s) <b>NONE</b>		Week(s) <b>--</b>					
		Room No. / Building	Tel. Extn.	Department	File Copy		
Producer <b>JOHN NATHAN-TURNER</b>		204 Union Hse.		3667/4111	Drama		
Director <b>PAUL JOYCE</b>		512 Thresh Hs.		2221/2	Ser/Serials		
Designer <b>GRAEME STORY</b>		400 Scene Blk.		2500	Design		

ARTISTS	DATE: <b>WEDNESDAY, 24th Sept</b>				DATE: <b>THURSDAY, 25th Sept</b>			
	Costume or Make-Up call	Studio call	RELEASED AT:		Costume or Make-Up call	Studio call	RELEASED AT:	
			Instruction	Action			Instruction	Action
TOM BAKER	NOT	CALLED		—	1645	1715	not Called	—
LALLA WARD	1430	1500		22.00 <sup>(7 1/2)</sup>	1030	1130		22.00 <sup>(11/2)</sup>
MATTHEW WATERHOUSE	1500	1530		22.00 <sup>(7)</sup>	NOT	CALLED		—
CLIFFORD ROSE	1400	1430		22.00 <sup>(8)</sup>	1000	1030		22.00 <sup>(12)</sup>
JOHN LEESON	NOT	CALLED		—	NOT	CALLED		—
KENNETH COPE	1430	1500		22.00 <sup>(7 1/4)</sup>	1000	1030		22.00 <sup>(12)</sup>
DAVID KINCAID	1400	1430		22.00 <sup>(6)</sup>	1000	1030		22.00 <sup>(12)</sup>
HARRY WATERS	1430	1500		22.00 <sup>(7 1/4)</sup>	1000	1030		22.00 <sup>(12)</sup>
FREDDIE EARLLE	1430	1500		22.00 <sup>(7 1/2)</sup>	1000	1030		22.00 <sup>(12)</sup>
VINCENT PICKERING	1330	1400		22.00 <sup>(8 1/2)</sup>	1000	1030		22.00 <sup>(12)</sup>
DAVID WESTON	1130	1400		23.00 <sup>(11 1/2)</sup> 20.45	1000 10.15	1030	23.00	22.00 <sup>(13)</sup>
JEREMY GITTINS	1130	1430	INT. SUPPER	22.00 <sup>(11 1/2)</sup>	9.30	10.30		22.00 <sup>(13 1/2)</sup>
EXTRAS:				23.00				23.00
Crewmen								
MIKE MUNGARVAN	✓ 1330	1400		22.00 <sup>(8 1/2)</sup>	✓ 1000	1030		22.00 <sup>(12)</sup>
ROBIN McPHERSON	✓ 1330	1400		22.00 <sup>(8 1/2)</sup>	✓ 1000	1030		22.00 <sup>(12)</sup>
Tharls:								
JOE SANTO	✓ 1130	1400	D/F	23.00 22.00	NOT CALLED			
CARL BOHUN	✓ "	"	D/F	23.00 22.00				
ANDY HART	✓ "	"	D/F	23.00 22.00				
JAMES MUIR	✓ "	"	D/F	23.00 22.00				
MICHAEL GORDON BROWNE	✓ "	"	D/F	23.00 22.00				







Strand/Series Title <b>"DOCTOR WHO"</b>				<b>ARTISTS' STUDIO CALL SHEET</b>			
Programme Title <b>"WARRIORS" GATE</b>				Distribution		Denotes Recipient	
Episode/Sub. Title <b>Episodes: 1/2/3/4</b>				To:		Room No. and Building	
Project Number <b>02340/9291, 9292 9293, 9294</b>		Prod. Costing Wk(s) <b>43</b>	Channel <b>1</b>				
Programme Identification Number <b>LDL/ C055 S; C056 L; C057 F; C058 A</b>		Studio <b>TC3 &amp; TC1</b>					
Production date(s) <b>WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980</b>		Week(s) <b>38 &amp; 40/41</b>					
Filming/O.B. date(s) <b>NONE</b>		Week(s) <b>--</b>					
		Room No. / Building	Tel. Extn.	Department	File Copy		
Producer <b>JOHN NATHAN-TURNER</b>		<b>204 Union Hse.</b>	<b>3667/4111</b>	<b>Drama</b>			
Director <b>PAUL JOYCE</b>		<b>512 Thresh Hs.</b>	<b>2221/2</b>	<b>Ser/Serials</b>			
Designer <b>GRAEME STORY</b>		<b>400 Scene Blk.</b>	<b>2500</b>	<b>Design</b>			

ARTISTS	DATE: THURSDAY 2 OCTOBER					DATE: FRIDAY 3 OCTOBER				
	Costume or Make-Up call	Studio call	RELEASE		Costume or Make-Up call	Studio call	RELEASE			
			XXXXXX studio	XXXX ACTION M/Up			Instruction	Action		
TOM BAKER	1145	1200	10.00	if nec	1030	1045	10.06			
LALLA WARD	1130	1200	10.00		10.30 T.B.A.	1045	10.06			
MATTHEW WATERHOUSE	1130	1200	9.00	21.00 9.30	1630	1715	10.06			
JOHN LEESON	--	1200	9.00		--	1100	10.06			(13)
DAVID WESTON	1200 11.30	1400	10.00 23.00	(11 1/2)	10.00 T.B.A.	1030	10.06 23.00	10.36	2 PMBS	
JEREMY GITTINS	1200	1400	10.00 23.00	(11) 10.30	10.30 T.B.A.	1045	10.06 23.00	10.36	(12.5)	
CLIFFORD ROSE	22	--	—	—	1100	1130	10.06			
KENNETH COPE	--	--	—	—	1100	1130	10.06			
FREDDIE EARLLE	--	--	—	—	1130	1200	10.06			
HARRY WATERS	--	--	—	—	1130	1200	10.06			
DAVID KINCAID	--	--	—	—	1100	1130	10.06			
VINCENT PICKERING	22	22	—	—	1100	1130	10.06			
ROBERT VOWLES	--	--	—	—	0930	1030	5.15	6.00		
WALK-ONS:										
PAT GORMAN	12.00 14.00	9.30	22.00 10.00	0930	1030	22.00 10.06	13.00			
ANDY HART	D/F 1200 1400	9.30	22.30 10.00	9.30	11.00	5.15	6.05			
LAURIE GOODE	D/F 1200 1400	9.30	22.30 10.00	9.30	11.00	5.15	6.05			
MICHAEL GORDON-BROWNE	D/F 1200 1400	9.30	22.30 10.00	9.30	11.00	5.15	6.05			
JAMES MUIR	D/F 1200 1400	9.30	22.30 10.00	9.30	11.00	5.15	6.05			
JOE SANTO	D/F 1200 1400	9.30	22.30 10.00	9.30	11.00	5.15	6.05			



TC6

WALL 3

SCENERY RUNWAY

RING ROAD

AUDIENCE  
FIRE EXIT

KEY TO SYMBOLS

- FE FIRE EXTINGUISHER
- HR HOSE REEL
- SP SERVICE POINT
- TS TECH. & G.S. SOCKET
- 3 PHASE SUPPLIES
- 30 AMP G.S. SUPPLY
- 60 AMP G.S. SUPPLY
- 5 Kw SOCKET
- TELESCOPIC MIC OUTLET FOR BOOM (Motorised)
- 110 V DC SUPPLY
- LIGHTING HOSTS
- SOUND DISTRIBUTION
- SCENERY HOSTS  
fixed speed only 5 ft per 10 secs.  
181-44 kg (400 lbs) load per hoist
- BARRELS WITH VISION FEED & 240 V AC SUPPLY
- BARRELS WITH MIC. & LOUD SPEAKER FEEDS
- CAMERA CABLE CONNECTION  
CAMERA DOLLY SUPPLY
- FLOOR POINT FOR 1/2 TON EYEBOLTS
- FLOOR ANCHOR POINT FOR CYC.
- HANGING POINTS
- OVERPIECES & CEILINGS
- EDGE OF FLOOR PAINTING
- A.C. No. ANILINE CLOTH
- C No. CLOTH
- P.B.U. No. PHOTO BLOW UP
- LINE OF AUDIENCE SEATING  
10210 (33' 6") from studio floor to underside of beam  
5715 (18' 9") clearance height under gallery between  
cantilever brackets.
- NOTE: STUDIO GRID MADE UP OF 600 mm SQUARES.

SHADED AREA - SCAFFOLDING  
SEE SEPARATE SCAFFOLDING  
PLAN

DES. DISTRIBUTION	GEN. DISTRIBUTION
<input type="checkbox"/> DESIGNER	<input type="checkbox"/> ALLOCATIONS
<input type="checkbox"/> DESIGN ASST.	<input type="checkbox"/> ASST. (TEL)
<input type="checkbox"/> DESIGNER SAILING	<input type="checkbox"/> CONST. ORGANISER
<input type="checkbox"/> ELECTRICIANS	<input type="checkbox"/> DIRECTOR
<input type="checkbox"/> MODEL MAKERS	<input type="checkbox"/> DAY CONTRACTORS
<input type="checkbox"/> ASST. PRODUCTIONS	<input type="checkbox"/> DAY MANAGER
<input type="checkbox"/> PROCESS PRODUCTION	<input type="checkbox"/> NIGHT MANAGER
<input type="checkbox"/> SCENIC ARTISTS	<input type="checkbox"/> SCENERY BOOKING CLERK
<input type="checkbox"/> VISUAL EFFECTS	<input type="checkbox"/> SUPERVISING SUPPLY MAN
<input type="checkbox"/> DRAPIES	<input type="checkbox"/> ASST. WORKSHOP MAN
<input type="checkbox"/> GRAPHICS	<input type="checkbox"/> F.A.'S OFFICE
<input type="checkbox"/> ASST. PLASTICS	<input type="checkbox"/> DESIGN MANAGER
<input type="checkbox"/> ASST. ALLOCATIONS	<input type="checkbox"/> ESTIMATOR
<input type="checkbox"/> METAL WORKERS	<input type="checkbox"/> CONTRACTS
	<input type="checkbox"/> ASST. MANAGER ST. OPS.
	<input type="checkbox"/> SCENERY STORES BENT/D
	<input type="checkbox"/> SUPERVISOR SAILING

DIRECTOR  
**PAUL JOYCE** ROOM

DESIGNER  
**GRAEME STORY** EXT. 2800

DRAWN BY  
**ROGER HARRIS** EXT. 2501

DATE  
**22 SEPT. 80.**

PRODUCTION DATE  
**24/25/26 SEPT 80**

SCALE 1:50 METRIC  
STUDIO PLAN  
**TC6**

PRODUCTION  
DR. WHO E.S.S.  
"WARRIOR'S GATE"  
PROJECT NO. 2340/4291

- 1 Mike
- 2 Red
- 3 Red
- 4 Red
- 5 Red
- 6 Handheld

*Joyce*

12

11

10

9

8

7

6

5

4

3

2

1

194

193

192

191

190

189

188

187

186

185

207G

FIRE EXIT

FE

SP

TS

30

60

5 Kw

TELESCOPIC

110 V

LIGHTING

SOUND

SCENERY

BARRELS

CAMERA

FLOOR

HANGING

OVERPIECES

EDGE

A.C.

C

P.B.U.

10210

5715

NOTE

SHADED

SEE

PLAN

DES.

GEN.

DIRECTOR

DESIGNER

DRAWN BY

DATE

PRODUCTION

SCALE

METRIC

STUDIO

PLAN

TC6

PRODUCTION

DR. WHO

E.S.S.

"WARRIOR'S

GATE"

PROJECT

NO.

2340/4291

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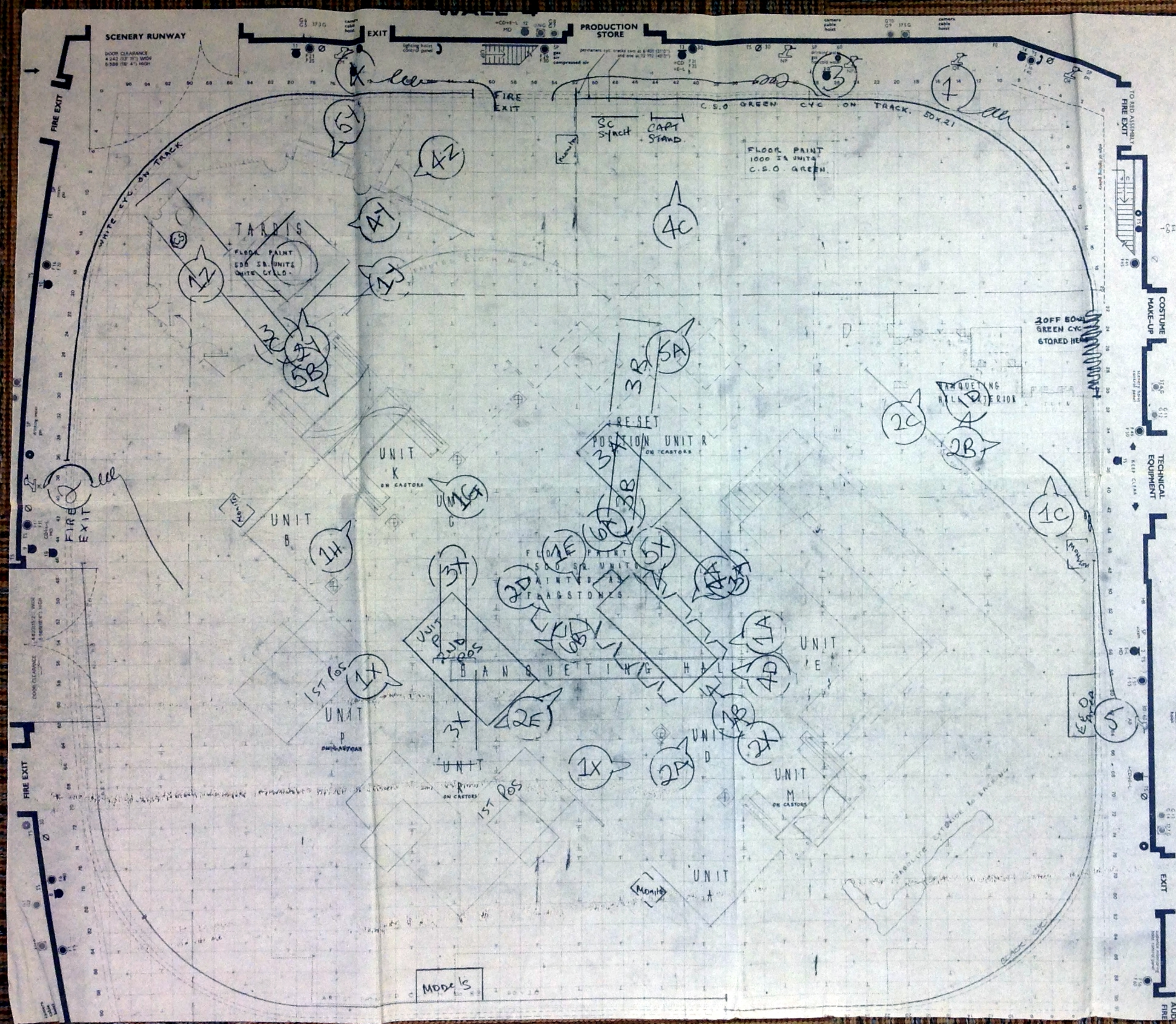
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RING	MT2	MT4	MT6	MT8	MT10	MT12
RING B	142	150	157	165	173	181
RING C	192	195	198	201	204	207
RING D	212	215	218	221	224	227
RING E	237	240	243	246	249	252
RING F	262	265	268	271	274	277
RING G	287	290	293	296	299	302
RING H	312	315	318	321	324	327

# DAYS ONE

NOTE: ITEMS HERE PREVIOUS NOT INDIC SEE DESIGN

## REVISED SETTING PLAN

DEL. DISTRIBUTION

DESIGNER: PAU

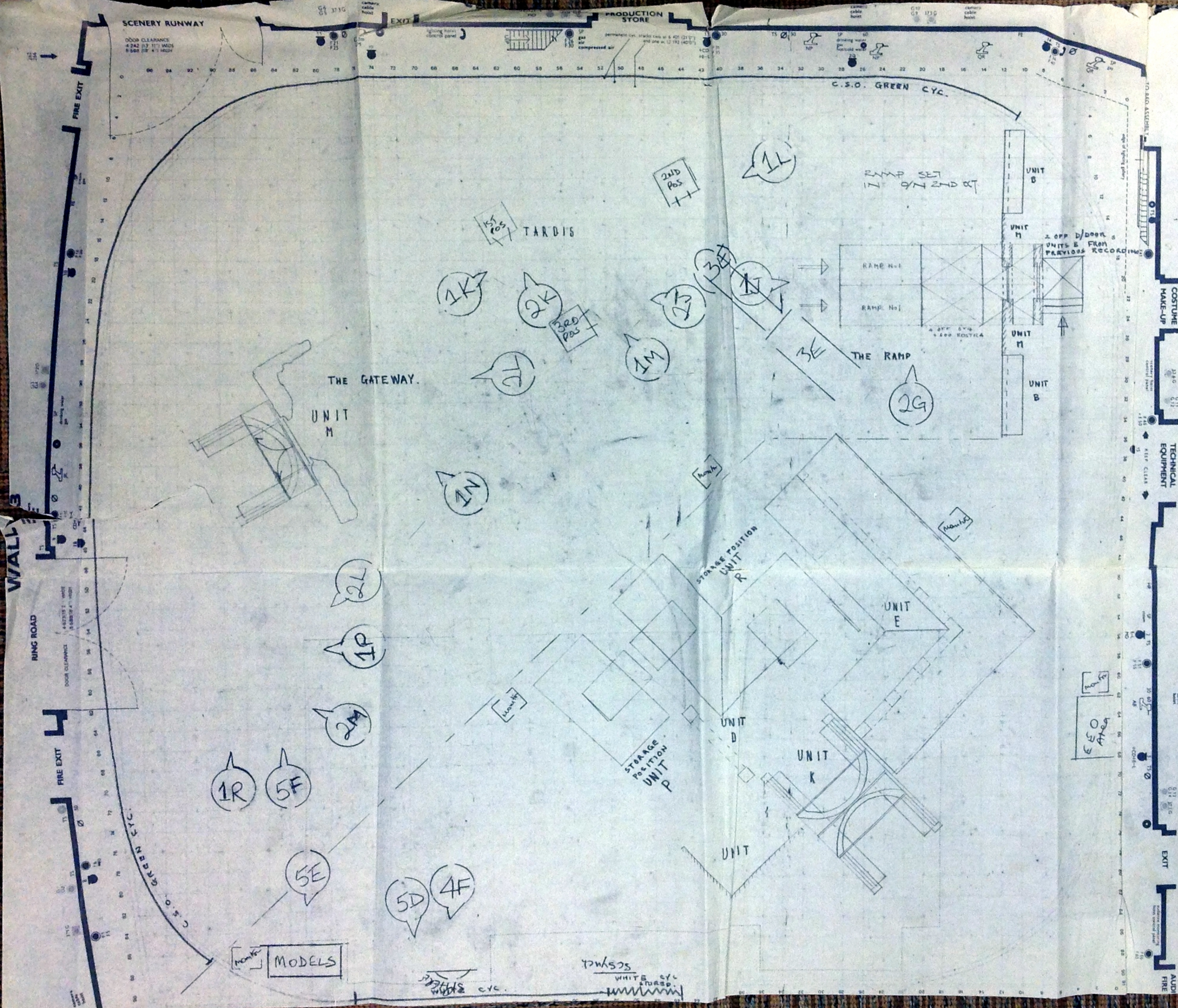
DESIGNER: GRA

DRAWN BY: RDB

ZERO: 20

PRODUCTION DATE: 2/3





RING C	M13	M15	M19
RING D	M13	M17	M20
RING E	M17	M19	M21
RING F	M11	M15	M19
RING G	M11	M15	M19
RING H	M11	M15	M19

DAY THREE

REVISED  
SETTING  
PLAN.



DUTY SHEET

WEEK NO: 39

T.C. 6

Friday 26th September 1980

PRODUCER: John Nathan Turner  
DIRECTOR: Paul Joyce  
DESIGNER: Graeme Story  
PA/ Graeme Harper  
VISION MIXER: Jim Stephens  
AFM: Val McCrimmon  
FLOOR ASST: Laura Gilbert  
COSTUME: June Hudson  
MAKEUP: Pauline Cox

CREW: 11  
T.M: John Dixon  
T.M: John Dean  
SOUND SUP: Alan Fogg  
STUDIO ENG: Dave Murphy  
SHOW WORKING SUP: Chick Hetherington  
LIGHTING C/HAND: Les Calder  
STUDIO SUP: -  
PROP. BUYER: Gill Meredith

0900/1030	Set and light: DR WHO	
1030/1300	Camera rehearsal	2340/9291/2
(1200/1300	STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD)	
(1300/1400	Camera line up)	
1300/1400	LUNCH WILL BE TAKEN DURING THIS PERIOD	
1400/1430	Sound and Vision line up	
<u>1430/1715</u>	<u>Camera Rehearsal/Record on VT7 (2 machines) and SHIB</u>	
1715/1800	Camera rehearsal	
(1715/1800	STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD)	
1800/1900	Camera line up)	
1800/1900	DINNER WILL BE TAKEN DURING THIS PERIOD	
1900/1930	Sound and Vision line up	
<u>RECORD</u> <u>1930/2200</u>	<u>On VT 7 (2 machines) and SHIB</u> <u>DR WHO</u>	

30 minutes Camera Clearance, Property Movement and Technical de-rigging  
Strike Lighting Practicals and Studio Lighting



## CLOSED CIRCUIT VT RECORDINGS: LATE STARTS AND OVERRUNS: WEEK 39 PRODUCTION 2

DATE 1980	TITLE	STUDIO	DAYS	SCHED. AIR	SCHED. REC.	LATE START	OVER RUN	COMMENTS
22.9	Inserts- Multi-Coloured Swap Shop CP 3340/1321	TC6	1	INSERTS	150'	-	4'	As a result of Scenic Services industrial action the scenery and rostra required had not arrived in the studio and delayed the start of camera rehearsal by 1½ hours. The production had planned to record 4 groups performing 2 numbers each (approx. 45' of 'air' material) and so the late start severely dislocated them. The result was a barely satisfactory recording and an overrun to recording time of 4'.
25.9	Generation Game LV 1240/1166 Day 2	TVT	2	55'	135'	-	3'	Unforeseen setting problems during recording and a costume change taking Mr. Grayson longer than expected, led to an overrun to recording time of 3'.
26.9	Dr. Who DL 2340/9291 + 2 Day 3	TC6	3	2x25'	150'	-	31'	There were complications with a scaffolding set constructed by a contractor. A dispute arose concerning its safety which lost the production about 1 hour and 5 minutes. The three days were very heavy scenically, there also being changes of set on both the overnights. The inexperience of the Director seems to have been the main cause of problems. Special effects on Day 1 took longer than planned and the production seems to have been thrown somewhat by a move of studio, giving some technical problems, because of the Scenic Services industrial dispute. Progress through Day 2 was slow but some time was caught up on the evening recording. At the end of Day 3 the scheduled material was not completed and an overrun of 31' had been incurred.

WHERE WERE NO TECHNICAL LATE STARTS OVERRUNS THIS WEEK.



John

I've heard rumors  
of what happened; will  
you be dragging for me  
a line yourself?

Jim.



Contract Variation Number 9  
 Design Charge  
 Production Charge ✓

Programme Title  
 DR WHD  
 Producer  
 Director  
 PAUL JOYCE  
 Designer  
 GUTENBERG STORY  
 Contractor  
 BBQ

Studio No.  
 TCG  
 Ealing  
 Location/County  
 Project No.  
 2349/9373  
 Zero Date  
 23 SEP  
 Filming Date  
 VTR/Trans

Copies to A.P.	Graphics
Asst. Plastics	Metal W/Shop
A/W Shop Man.	Night Men. (2)
A/W Shop (Prds) (2)	Producer
A/W Shop (Allos) (2)	Sm. Artist
Bullens	Staffster
Contractor	So. Bookings
Costing	Supplyman Sups. (2)
Director	W/Shop Man.
Drawing Man. (2)	
Estimator	
Man Hours	Materials

CG

O/N CARPENTER.

CAN IT PLEASE HAVE  
 ONE CARPENTER IN  
 TCG TO WORK TO  
 DESIGNERS INSTRUCTION.

WANTED FROM 8.00 PM

Type for info.

Estimated by

Designer

G. Ston

2500 2700



From: Joyce Stansfeld

Room No. 8  
Building:

Tel.  
Ext.:

date: 28.9.80

Subject: DRESSING ROOMS FOR SECOND RECORDING DR. WHO 2/3/4 October 1980

To: Angela, Rm. 4047 T.C.

"DOCTOR WHO" - SECOND RECORDING

Prod. Dates. THURS/FRI/SAT: 2/3/4 OCTOBER 1980

Project No: 02340/9291, 9292, 9293, 9294

Studio: T.C.1

May we please have dressing rooms as follows for the DOCTOR WHO recording in Studio T.C.1 on THURS/FRI/SAT: 2/3/4 October:

Star or Singles with couch and shower/bath

	<u>2nd</u>	<u>3rd</u>	<u>4th</u>
TOM BAKER	X	X	X
LALLA WARD	X	X	X
CLIFFORD ROSE	X	X	X
KENNETH COPE	X	X	X
MATTHEW WATERHOUSE	X	X	X

Doubles:

DAVID KINCAID )	X	X	X
VINCENT PICKERING )	X	X	X
FREDDIE EARLLE )	-	X	X
HARRY WATERS )	-	X	X
DAVID WESTON ) With bath	X	X	X
JEREMY GITTINS ) please	X	X	X
JOHN LESSON )	X	X	X
ROBERT VOWLES )	-	X	-
Production	X	X	X

WALK-ONS:

Thursday, 2nd Oct.

1 Room for 12 men:- JOE SANTO, JEFF WAYNE, LAURIE GOODE,  
MICHAEL GORDON BROWNE, ANDY HART, JAMES MUIR  
BRIAN MOOREHEAD MAURICE CONNOR, JOHN BLACKMAN,  
CHRIS MICHELL, TONY PRIOR, PAT GORMAN

1 Room for 2 women:- ERIKA SPOTSWOOD, (2nd name to follow)

Cont'd/.....



**From:**

Room No. 8  
Building:

Tel.  
Ext.:

date:

**Subject:**

**To:**

DOCTOR WHO - SECOND RECORDING

Prod. Dates: THURS/FRI/SAT: 2/3/4 OCTOBER 1980

Project No: 02340/9291, 9292, 9293, 9294

Studio: T.C.1

WALK-ONS (Cont'd)

Friday, 3rd Oct.

1 Room for 9 men:- JOE SANTO, JEFF WAYNE, LAURIE GOODE,  
MICHAEL GORDON BROWNE, ANDY HART, JAMES MUIR  
MIKE MUNGARVAN, ROBIN McPHERSON  
PAT GORMAN

Saturday, 4th Oct.

1 Room for 8 men:- JOE SANTO, JEFF WAYNE, LAURIE GOODE,  
MICHAEL GORDON BROWNE, ANDY HART, JAMES MUIR  
MIKE MUNGARVAN, ROBIN McPHERSON

If you have any problems or queries, please phone us at  
rehearsal, Extension 4015:

Many thanks.

(Director's Assistant)



**From:** Facilities Allocation Centre (FAC)

Room No. &  
Building: 7041 TC

Tel.  
Ext.: 7137

date: **Friday 29th August**

**Subject:** Quantel Request

**To:** GRAEME HARPER  
512 Threshold House

Copies:- Tech Ops Facilities  
P.M.(R)  
S.P.A.(Post Prod)  
Vision Organiser  
**Allocations**

Your request for Quantel 3001 for DOCTOR WHO  
(Prog. No Proj. No 02340/9291 )  
located in T.C.3 on 19 / 9 / 80 Fri wk 38 ) has been assessed and  
~~unfortunately it cannot be made available to you.~~

an approach to your London Tech Ops. Technical Manager (PABX 2050 TC)  
can be made to try to secure a booking.

*Tim Bloomfield*  
Tim Bloomfield



# Drape Requirements

Production <u>DR WITB.</u>		Studio No. <u>TEL</u>	NEW Producer	STOCK/HIRE
Producer <u>JOHN NATHAN - TURNER</u>		O.B.	Designer	Designer
Designer <u>GRAEME STORY</u>		Filming <u>Los. Est.</u>	Sr. Master <u>(4)</u>	Sr. Master <u>(4)</u>
V.T.R./Trans. <u>AAA AAA. 2-4 OCT.</u>		Project No. <u>2340/9201</u>	Day Ops. Man.	Day Ops. Man.
Skip or Box No.		Zero Date <u>29 SEPT.</u>	Night Ops. Man. <u>(2)</u>	Night Ops. Man. <u>(2)</u>
D/Strike Date		O.B./Film Date	Drapes	Drapes
W/Strike Date			Sch. Asst./WShop	Sch. Asst./WShop
			Estimator	Estimator
			Costing	Costing
			Bus. Man.	Bus. Man.
			Prog. Master	Prog. Master
			Asst. WShop Man.	Asst. WShop Man.
			Asst. WShop (Allee)	Asst. WShop (Allee)
			Contract Office	Contract Office
			Man Hours <u>20</u>	Materials <u>121-04</u>

PLEASE MAKE 1 OFF.

50 X 21 CSO GREEN FELT CYC  
WITH EYELETS ON TOP FOR  
HANGING ON CYC TRACK  
DELIVER TO SCENEMASTERS  
STORES.

AS REQUIRED  
BY PRODUCTION.

68 yds x 72"

T/14919

Handproof  
Ex 48 1/1-78  
felt from mehe  
B. Brown.

*[Signature]*  
Checked by

Total cost saving to programme	In contract Additional to Contract
--------------------------------	------------------------------------

Estimated by

Designer G. Story

Date

Extn.



Strand/Series Title "DOCTOR WHO" 5S				STUDIO INFORMATION					
Programme Title "WARRIORS' GATE"				Distribution			Denotes Recipient		No of Cop
Episode/Sub. Title Episodes: 1/2/3/4				Thro:		Room No. and Building			
Project Number 02340/9291,9292 9293,9294		Prod. Costing WK(s) 44		Channel BBC 1		House Manager 1271 T.C.		2	
Programme Identificat'n Number 1 LDL/C055 S; C056 L; C057 F; C058 A		Studio TC 1		To:-		Tel. Centre Lime Grove T.F.S.		OR OR 1	
Production date(s) 2/3/4 OCTOBER 1980		Week(s)		Fire Pvntn. Officer Asst.(Co-Ord) S.M.Tel. Floor Manager		114 Bentinck House 4044 T.C. 4023 T.C.		1 1 1	
Filming/O.B. date(s)		Week(s)		P.A. Graeme Harper				1	
Producer John Nathan-Turner		Room No. / Building 204, Union		Tel. Extn. 3667/41		Department Drama		File Copy	
Director Paul Joyce		512, Thres,		2222		Series/Ser		Date	
Designer Graeme Story		400, Sc. Blk		2500		Design		30th Sept. 1980	

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?  
HAVE ARMOURERS BEEN CONSULTED ON b)?  
This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

a) Fire Hazards (including vehicles):  
Studio/Filming  
CANDLES on set  
PYROTECNICS by Vis FX

b) Firearms and Weapons  
Studio / Filming

c) Chemicals  
Studio / Filming

d) Gas and Water:  
Studio / Filming

e) Animals:  
Studio / Filming

f) Special Equipment and Machinery for demonstration:  
Studio / Filming  
HAND HELD CAMERA: 3rd October  
(if heavy or large, indicate weight and dimensions)

g) Audience: Category and Number:  
Studio / Filming

h) Other information (e.g. Disabled Contributors / Dangerous Action):  
Studio / Filming

House Managers	
Premises	Address
Tel. Centre	1271 T.C.
Lime Grove	SA6 LGS
T.F.S.	M104K.A.
Alexandra Palace	TG011AP.

Insert the relevant address in the distribution box.

DANGEROUS SUBSTANCES (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

30.9.80

DOCTOR WHO: OVERRUN: 26 SEPTEMBER

H.S.S.D.Tel.

c.c.: CA to HDGTel.  
Barry Letts

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On Friday, 26th September we had an overrun of 30 minutes. On the previous day we lost 45 minutes during our afternoon recording session as our main set which was based on scaffolding was declared unsafe. On our return to work after this break restrictions were imposed on the use of the set. Consequently the overrun of 30 minutes was an attempt to catch up on some of the lost time.

(John Nathan-Turner)



PRODUCTION: "J.R. WHO" SS. "38/40/41" ~~"38/40/41"~~

RECORDING: 17/18/19 Sept. 2/3/4 Oct. WEEK: 38/40/41 TIME: .....

TRANSMISSION: ..... WEEK: ..... TIME: .....

PROJECT NO: 02340/9291-9 DIRECTOR: PAUL JOYCE

STUDIO: T.C.3 (38) T.C.1 (40/41) P.A. GRAEME HARPER

CREW 11 (ALEC WHEAL) A.F.M. VAL MCCRIMMON

T.M.1 JOHN DIXON COSTUME DESIGNER JUNE HUDSON

T.M.2 JOHN DEAN MAKE-UP ARTIST PAULINE COX

SOUND ALAN FERGUSON DESIGNER GRAEME STORY

GRAMS GERRY BORRER GRAPHICS IAN HEWETT

VISION MIXER PAUL W BRAVO SCENE CREW SUPERVISOR: CHICK HETTINGTON

FLOOR ASSISTANT KATE MARSHALL PROPERTY BUYER: JILL MEREDITH

REHEARSAL ROOM: 402, REH. Block, N. Acton. CONTRACTS ASSISTANT: NANSI DAVIES

REHEARSAL DATES/TIME: 6.9.80 — 7.10.80.

~~FILMING: F.O.M:~~

~~DATES:~~

~~LOCATION~~

~~CAMERAMAN~~

~~ASSISTANT:~~

~~SOUND~~

~~ASSISTANT~~

~~GAFFER:~~

~~GRIPS:~~

~~TRANSPORT~~

~~DRESSING ROOMS~~

~~CATERING~~

~~EDITOR~~

~~EDITING~~

~~DUB~~

RECORDING FACILITIES REQ.

FRONT PAGES

CAST SHEET

BILLING: Preliminary

Final

PROPS: Rehearsal

Studio

RECORDING SESSION:

CAMERA SCRIPT MEMO: — Spoke

COSTUME/MAKEUP PLOT

CAPTIONS: Film

Graphics

Slides

REHEARSAL SCRIPTS OUT

SCRIPTS TO ARTISTS

REHEARSAL SCHEDULE

EXTRAS TO BOOKER

RUNNING ORDER: First

Second

DRESSING ROOMS

FIRE MEMO

C.S.O

INLAY/OVERLAY

TELECINE

Rec. 1. 2

Rec. 1. 2



EFFECTS  
EPISODE ONE

DOCTOR WHO (5S)  
"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980  
STUDIO 'B': 2/3/4 OCT. 1980

*Boyle*

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
✓ 1	✓ 1	HOLD	FIGURES SHIMMER UNDER SHROUDS	1ST	EEO/Lighting (CSO)
✓ 3	✓ 5	BRIDGE	SCREEN FLICKERS ✓ SHIP ROCKS ✓	1ST	EEO EEO EEO (P.P.)
✓ 3	7	BRIDGE	① SCREEN IMAGE ✓ ② COIN SLOW-MOTION ✓ ③ CONTROL PANEL SHATTER ✓ ④ EXPLOSION ✓	1ST	X EEO/SOUNDS ① VFX Film + EE. ② VFX or AU E.E. ③ EEO ? Film/Cartridge ④ EEO Post Production (Salle) EEO/QUANTAL ? + CAMI (P.P.)
✓ 3	8	BRIDGE	TARDIS TUMBLING IN E-SPACE 1ST ON SCREEN + in RIBBI EYE	1ST	X EEO Post Production (Salle) EEO/QUANTAL ? + CAMI (P.P.)
✓ 4	9	TARDIS	BUCKING MOTION ✓	1ST	LIHTING ? VFX
✓ 6	12	DAMAGED AREA	FLASHING LIGHTS ✓	1ST	LIHTING ? VFX
✓ 10	16	DAMAGED AREA	SPARKS & FLAMES ✓ TO BEAT OUT ✓ to beat with hat	1ST	VFX (welding)
✓ 13	20	BRIDGE	CRACKLE FROM INTERCOM ✓	1ST	SOUND



EFFECTS  
EPISODE ONE

DOCTOR WHO (5S)  
"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980  
STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
✓ 17	26	HATCHWAY	SMOKING HAT ✓	1ST	VIS FX
18	28	TARDIS	BEEPER - TELETRAK (Galm) ✓		Sound? <del>Mini BUCKINGS</del>
18	30	VOID	BIROC / RIDING TIME WINDS ✓ WHITE CLOV A	2ND	BUCKINGS STOPS (EEO/CAN QUANTA)
✓ 20	32	TARDIS	K9 SLIDES ACROSS FLOOR ✓ EARTH QUAKE ✓	1ST	EEO/VIS FX. EEO/LIGHTING
✓ 20	33	TARDIS	① CLOV A ✓ WHITE LIGHT, PANEL EXPLODES ✓ ③ BEAM ACROSS DOC'S HAND ✓ SMOKE ✓	1ST	RUMBLE ① EEO/VIS FX?? ③ VIS FX ③ LIGHTING ④ VIS FX?
✓ 21	35	BRIDGE	TARDIS THRO' 3 DIMENSIONS ✓	1ST	VIS FX/EEO - ? w FILM.
✓ 22	37	TARDIS	BUTTONS SINK & ILLUMINATE ✓	1ST	VIS FX/TELETRAK? CSO.
24	40	"	TIME COLUMN HAS STOPPED, (DOOR OPEN BY ITSELF) ✓		VIS FX?
29	47	TARDIS	K9'S PANEL UNDOES WAFERS OUT ✓	1ST	BIROC DISAPPEARS INTO MIST VIS FX
29	48	TARDIS	WAFERS DISINTEGRATES ✓	1ST	VIS FX MIST → VIS FX
31	53	GATEWAY TUNNEL	BIROC'S FOOTPRINTS	2ND	VIS FX/DESIGN?

31 \* 50 | TARDIS

RORVIK ✓ Co on SCREEN - twice  
K9. MEM WAFER out

??? 30x. Mass Detent



EFFECTS  
EPISODE ONE

DOCTOR WHO (5S)  
"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980  
STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
34	54/55	BANQUET HALL	BIRD SLOW MOTION DISSOLVE INTO MIRROR MANACLE SLIPS TO FLOOR	2ND	EEO FX ??
35	57	TARDIS IN VOID	PRINT OUT FROM MASS DETECTOR	2ND	VIS FX
36	59		BIRD'S FOOTPRINTS		VIS FX?



## EFFECTS

## EPISODE TWO

DOCTOR WHO (5S)

"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980

STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
<del>1</del> 4	<del>2</del> 8	TARDIS	<del>AXE THROUGH MIRROR</del> PICTURE ON SCREEN ✓	1ST	EEO/DESIGN? EEO FX
8	14	VOID	MISTS SWIRL & PART	2ND	?? <b>FILM</b> MODEL in STUDIO
9	15	ENTRANCE HATCHWAY	AIRLOCK CLOSES	1ST	WSEFX?? VIS FX
10	16	BRIDGE	DRAUGHT FELS CARDS ✓	1ST	VIS FX
12	20	BANQUET HALL	GUNDANS SLICE HEADS FALL WORKINGS VISIBLE ✓	2ND	??
13	23	TARDIS IN VOID	K 9'S EARS REMOVED	2ND	VIS FX
14	24/25 26	BRIDGE	SCREEN FOREGROUND — DETAIL OF SHIP IN MIST CLEARING TO REVEAL GATEWAY	1ST	EEO/FX SWIRLING MIST — ?? ?
14	27	BRIDGE	PICTURE EVAPORATES ROMANA'S MASK RIPPED OFF	1ST	EEO ??
15	28	BANQUET HALL	① MEMORY WAFERS ② GUNDAN SPARKS ③ SLURRED VOICE	2ND	① ② VIS FX ③ Actor/SOUND

·X· 2/4 | TARDIS CONSOLE RM | ROBBIE CO. on SCREEN

EEO FX



EFFECTS  
EPISODE TWO

DOCTOR WHO (5S)  
"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980  
STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
15a	29	BRIDGE	OUTDOOR CLOTHES EQUIPMENT, BACKPACKS <del>DOOR</del> OPENING	1ST	???
18	33	BANQUET HALL	GUNDANS HEADS WIRED TOGETHER ✓	2ND	VIS. FX
21	37	STORE ROOM	TROLLEY RIGGED TO ELECTRONIC APPARATUS ✓	1ST	VIS. FX
23	40	STOREROOM	① SMOKING SHROUD ✓ ② TEARS FLEX FROM SOCKET ③ SHOULDERING FLEX ✓ ④ SINGER PLUG ✓	1ST	VIS FX VIS FX VIS FX
24	41	BANQUET HALL	GUNDAN CANNABALISED	2ND	
26	46	BANQUET HALL	AXE INTO GUNDAN GUNDAN DISINTEGRATES INTO HEAP	2ND	VIS FX
26	47	BANQUET HALL	GUNDAN PASSES THRO' MIRROR	2ND	EED?



## EFFECTS

EPISODE TWO

DOCTOR WHO (5S)

"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980

STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
✓ 28	49	STORE ROOM	CAMERA MAN TO BE 'CREATURE'	1ST	
<del>EPISODE THREE.</del>					
5	45	BANQUET HALL	DOC'S <del>FOR HAND</del> THRO MIRROR, SCARF falls to floor ✓	2ND	VIS FX. ?? REPRSE EEO/DES IL BP.3
6	6	THREE AVENUE	CLEAR GLASS ✓	2ND	DESIGN/VIS FX ?
8	8	AVENUE	DOC'S HAND SCAR FADING ✓	2ND	
???	9	BRIDGE	LAZLO MUTILATED	1ST	MAKEUP
10	10	BANQUET HALL	LASER GUN RICOCHETS <del>OFF</del> MIRROR INTO TATTERED CHANDELIER  CHANDELIER falls to floor.	2ND	EEFX (GALLERY)  VIS. FX STUDIO.



EFFECTS  
EPISODE THREE

DOCTOR WHO (5S)  
"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980  
STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
10 <del>11</del> 13	1 <del>12</del> 14/15	BANQUET HALL AVENUE	RORVIK KICKS MIRROR THROWN BACK <del>CLEAR</del> <del>14</del> <del>15</del> <del>16</del> <del>17</del> <del>18</del> <del>19</del> <del>20</del> <del>21</del> <del>22</del> <del>23</del> <del>24</del> <del>25</del> <del>26</del> <del>27</del> <del>28</del> <del>29</del> <del>30</del> <del>31</del> <del>32</del> <del>33</del> <del>34</del> <del>35</del> <del>36</del> <del>37</del> <del>38</del> <del>39</del> <del>40</del> <del>41</del> <del>42</del> <del>43</del> <del>44</del> <del>45</del> <del>46</del> <del>47</del> <del>48</del> <del>49</del> <del>50</del> <del>51</del> <del>52</del> <del>53</del> <del>54</del> <del>55</del> <del>56</del> <del>57</del> <del>58</del> <del>59</del> <del>60</del> <del>61</del> <del>62</del> <del>63</del> <del>64</del> <del>65</del> <del>66</del> <del>67</del> <del>68</del> <del>69</del> <del>70</del> <del>71</del> <del>72</del> <del>73</del> <del>74</del> <del>75</del> <del>76</del> <del>77</del> <del>78</del> <del>79</del> <del>80</del> <del>81</del> <del>82</del> <del>83</del> <del>84</del> <del>85</del> <del>86</del> <del>87</del> <del>88</del> <del>89</del> <del>90</del> <del>91</del> <del>92</del> <del>93</del> <del>94</del> <del>95</del> <del>96</del> <del>97</del> <del>98</del> <del>99</del> <del>100</del> <del>101</del> <del>102</del> <del>103</del> <del>104</del> <del>105</del> <del>106</del> <del>107</del> <del>108</del> <del>109</del> <del>110</del> <del>111</del> <del>112</del> <del>113</del> <del>114</del> <del>115</del> <del>116</del> <del>117</del> <del>118</del> <del>119</del> <del>120</del> <del>121</del> <del>122</del> <del>123</del> <del>124</del> <del>125</del> <del>126</del> <del>127</del> <del>128</del> <del>129</del> <del>130</del> <del>131</del> <del>132</del> <del>133</del> <del>134</del> <del>135</del> <del>136</del> <del>137</del> <del>138</del> <del>139</del> <del>140</del> <del>141</del> <del>142</del> <del>143</del> <del>144</del> <del>145</del> <del>146</del> <del>147</del> <del>148</del> <del>149</del> <del>150</del> <del>151</del> <del>152</del> <del>153</del> <del>154</del> <del>155</del> <del>156</del> <del>157</del> <del>158</del> <del>159</del> <del>160</del> <del>161</del> <del>162</del> <del>163</del> <del>164</del> <del>165</del> <del>166</del> <del>167</del> <del>168</del> <del>169</del> <del>170</del> <del>171</del> <del>172</del> <del>173</del> <del>174</del> <del>175</del> <del>176</del> <del>177</del> <del>178</del> <del>179</del> <del>180</del> <del>181</del> <del>182</del> <del>183</del> <del>184</del> <del>185</del> <del>186</del> <del>187</del> <del>188</del> <del>189</del> <del>190</del> <del>191</del> <del>192</del> <del>193</del> <del>194</del> <del>195</del> <del>196</del> <del>197</del> <del>198</del> <del>199</del> <del>200</del> <del>201</del> <del>202</del> <del>203</del> <del>204</del> <del>205</del> <del>206</del> <del>207</del> <del>208</del> <del>209</del> <del>210</del> <del>211</del> <del>212</del> <del>213</del> <del>214</del> <del>215</del> <del>216</del> <del>217</del> <del>218</del> <del>219</del> <del>220</del> <del>221</del> <del>222</del> <del>223</del> <del>224</del> <del>225</del> <del>226</del> <del>227</del> <del>228</del> <del>229</del> <del>230</del> <del>231</del> <del>232</del> <del>233</del> <del>234</del> <del>235</del> <del>236</del> <del>237</del> <del>238</del> <del>239</del> <del>240</del> <del>241</del> <del>242</del> <del>243</del> <del>244</del> <del>245</del> <del>246</del> <del>247</del> <del>248</del> <del>249</del> <del>250</del> <del>251</del> <del>252</del> <del>253</del> <del>254</del> <del>255</del> <del>256</del> <del>257</del> <del>258</del> <del>259</del> <del>260</del> <del>261</del> <del>262</del> <del>263</del> <del>264</del> <del>265</del> <del>266</del> <del>267</del> <del>268</del> <del>269</del> <del>270</del> <del>271</del> <del>272</del> <del>273</del> <del>274</del> <del>275</del> <del>276</del> <del>277</del> <del>278</del> <del>279</del> <del>280</del> <del>281</del> <del>282</del> <del>283</del> <del>284</del> <del>285</del> <del>286</del> <del>287</del> <del>288</del> <del>289</del> <del>290</del> <del>291</del> <del>292</del> <del>293</del> <del>294</del> <del>295</del> <del>296</del> <del>297</del> <del>298</del> <del>299</del> <del>300</del> <del>301</del> <del>302</del> <del>303</del> <del>304</del> <del>305</del> <del>306</del> <del>307</del> <del>308</del> <del>309</del> <del>310</del> <del>311</del> <del>312</del> <del>313</del> <del>314</del> <del>315</del> <del>316</del> <del>317</del> <del>318</del> <del>319</del> <del>320</del> <del>321</del> <del>322</del> <del>323</del> <del>324</del> <del>325</del> <del>326</del> <del>327</del> <del>328</del> <del>329</del> <del>330</del> <del>331</del> <del>332</del> <del>333</del> <del>334</del> <del>335</del> <del>336</del> <del>337</del> <del>338</del> <del>339</del> <del>340</del> <del>341</del> <del>342</del> 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<del>1189</del> <del>1190</del> <del>1191</del> <del>1192</del> <del>1193</del> <del>1194</del> <del>1195</del> <del>1196</del> <del>1197</del> <del>1198</del> <del>1199</del> <del>1200</del> <del>1201</del> <del>1202</del> <del>1203</del> <del>1204</del> <del>1205</del> <del>1206</del> <del>1207</del> <del>1208</del> <del>1209</del> <del>1210</del> <del>1211</del> <del>1212</del> <del>1213</del> <del>1214</del> <del>1215</del> <del>1216</del> <del>1217</del> <del>1218</del> <del>1219</del> <del>1220</del> <del>1221</del> <del>1222</del> <del>1223</del> <del>1224</del> <del>1225</del> <del>1226</del> <del>1227</del> <del>1228</del> <del>1229</del> <del>1230</del> <del>1231</del> <del>1232</del> <del>1233</del> <del>1234</del> <del>1235</del> <del>1236</del> <del>1237</del> <del>1238</del> <del>1239</del> <del>1240</del> <del>1241</del> <del>1242</del> <del>1243</del> <del>1244</del> <del>1245</del> <del>1246</del> <del>1247</del> <del>1248</del> <del>1249</del> <del>1250</del> <del>1251</del> <del>1252</del> <del>1253</del> <del>1254</del> <del>1255</del> <del>1256</del> <del>1257</del> <del>1258</del> <del>1259</del> <del>1260</del> <del>1261</del> <del>1262</del> <del>1263</del> <del>1264</del> <del>1265</del> <del>1266</del> <del>1267</del> <del>1268</del> <del>1269</del> <del>1270</del> <del>1271</del> <del>1272</del> <del>1273</del> <del>1274</del> <del>1275</del> <del>1276</del> <del>1277</del> <del>1278</del> <del>1279</del> <del>1280</del> <del>1281</del> <del>1282</del> <del>1283</del> <del>1284</del> <del>1285</del> <del>1286</del> <del>1287</del> <del>1288</del> <del>1289</del> <del>1290</del> <del>1291</del> <del>1292</del> <del>1293</del> <del>1294</del> <del>1295</del> <del>1296</del> <del>1297</del> <del>1298</del> <del>1299</del> <del>1300</del> <del>1301</del> <del>1302</del> <del>1303</del> <del>1304</del> <del>1305</del> <del>1306</del> <del>1307</del> <del>1308</del> <del>1309</del> <del>1310</del> <del>1311</del> <del>1312</del> <del>1313</del> <del>1314</del> <del>1315</del> <del>1316</del> <del>1317</del> <del>1318</del> <del>1319</del> <del>1320</del> <del>1321</del> <del>1322</del> <del>1323</del> <del>1324</del> <del>13</del>		



## EFFECTS

EPISODE THREE

DOCTOR WHO (5S)

"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980

STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
32	45	VOID	ROMANA & LAZLO <i>SHIMMER</i> <i>and</i> VANISH INTO VOID	2ND	<i>EE FX</i>
<i>35</i>			<del>LUNCH BOX</del> <i>SCENE SYNC - CORRIDOR</i>		
38	51	BANQUET HALL	CAKE OF MAGGOTS MICE RUSTY AXE HEAD IN TABLE  CUT IN TO NEW AXE GOING IN TABLE	2ND	<i>VIS FX</i>
38	52	BANQUET HALL	LAZLO ROMANA SHIMMER AND DISSOLVE THRO' MIRROR	2ND	<i>EE FX/DESIGN</i>
39	53	PARACE GNS	FROZEN FOUNTAINS WATER CASCADES INTO BOWL  LAZLO'S FACE RESTORED	2ND	<i>??</i>



## EFFECTS

EPISODE THREE

DOCTOR WHO (5S)

"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980

STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
40	54	NEW BANQUET HALL	FEAST	2ND	
41	56	BANQUET HALL	RORUK FIRES: FOOD JUMPS IN AIR <i>Explosion</i> <del>OLD LINEN CLOTH</del>	2ND	<i>GALLERY ONLY / EE FX</i> <i>VIS FX</i>
42	59	NEW BANQUET HALL	AXE CLEAVES TABLE SCENE FRAGMENTS	2ND	<i>VIS FX</i>



## EFFECTS

EPISODE **FOUR**

DOCTOR WHO (5S)

"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980

STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
2	12	BANQUET HALL	DOC'S REFLECTION DISSOLVES CREW FREEZE IN TIME	2ND	EE FX ??
2	13	" "	BIROC APPEARS BEYOND MIRROR CREW RETURN TO LIFE	2ND	EE FX EE FX
4	19	GATEWAY	LIGHT, THUNDERCLAP SMOKE, DEBRIS	2ND	LIGHT/VIS FX
✓ 6	21	TARDIS	TARDIS LURCHES. SHIP OFF GROUND, TURNING JET VENTS (ON SCREEN)	1ST	MODEL ???
7	25	VOID	TARDIS & PRIVATEER FLAMES BUILD-A	2ND	MODELS in STUDIO VIS FX
??? 8	26	BRIDGE	(BOOM) BRIDGE SHAKES distant explosion	1ST	EE FX SOUND
✓ 10	29	HOLD	PLUGGING IN SLEEPING THARKS ?? Hammer as Ep. 1 Se. 1 To Run note	1ST	



## EFFECTS

EPISODE **FOUR**

DOCTOR WHO (5S)

"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980

STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
<del>12</del> ✓	32	HOLD	SMOKE FROM BODIES OF BURNED THARKS	1ST	VIS FX.
<del>14</del>	34	DAMAGED AREA	PULSATING LIGHTS OF WARP MOTORS	1ST	VIS FX
<del>14</del> ✓	<del>36</del> 37	" "	<del>SPARKS,</del> CABLE BURNS LIKE FUSE SPARKS, FLAMES BIROC MATERIALISES	1ST	VIS. FX EE FX?
<del>14</del> ✓	38	" "	ROMANA, DOCTOR, BIROC SHIMMER OUT OF PHASE	1ST	EE FX
<del>14</del> ✓	39	" "	ROAR OF WARP MOTORS	1ST	SOUND
<del>15</del> ✓	40 41	HOLD	SHIMMERING LAZZLO ✓ SMOKING THARK ✓ ELECTRIC SHOCK ✓ LAZZLO TOUCHES THARKS THEY SHIMMER SQUARED SHADOW RIPPLES	1ST ✓	EE LIGHT



## EFFECTS

## EPISODE FOUR

DOCTOR WHO (5S)

"WARRIORS' GATE".

STUDIO 'A': 17/18/19 SEP. 1980

STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
16	42	VOID	PRIVATEERS ENGINES BLAST HOT AIR TARDIS GLOWING  DOCTOR'S SCARF SINGEING	2ND	MODEL — FILM
17	44	BANQUET HALL	BIROC SHIMMER THRO' MIRROR	2ND	EE FX
18	45	VOID	TARDIS ALMOST WHITE HOT <u>DE</u> MATERIALISES	2ND	??
20	47	PRIVATEER	MODEL — SHIMMERING LINE THARKS EXPLOSION, FLAMES, DEK.		
21	48	BANQUET HALL	SHIMMERIN LINE OF THARKS PASS THRO' SMOKE <del>BLACKENED</del> MIRROR ALL THRO'	2ND	EE FX



EFFECTSEPISODE **FOUR**DOCTOR WHO (5S)"WARRIORS' GATE".STUDIO 'A': 17/18/19 SEP. 1980STUDIO 'B': 2/3/4 OCT. 1980

Sc.	Page	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD
23	50	PALACE GNDS.	TARDIS MATERIALISES	2ND	EE FX ?
25	52/53	TARDIS	BOX IMAGE TRANSLATOR	1ST	
					<u>Pages with Notes.</u> Ep. 1. 35 2. 26



# DR WHO 55 "WARRIORS GATE"

D = Design, C = Costume  
E = Electronic FX, M = Make-Up

Episode	Page		Co-op
1	1	Privateer Hold - Bunks/Manacles	D
	3	Privateer Bridge - Headset/Controls (page 5)	D
	4	" " - Biroc - Mask/Clamp/Manacles/Leads.	D
	6/7	" " - Coin-stowed / Control Panel Explosions.	D
	7	Tardis in E-Space (cf coin spinning)	
	11	Communicator (Wall or personnel?).	
	15	Privateer - Damaged Area - Cable - sparks.	D
	25	Privateer - Entrance/Air Lock - Lock controls (?) / Handset	D
	28	The Void. - Cloud FX / Time Winds	E?
	29	Tardis - Int. - Time Winds FX / Smoke / Fan / Light.	E?
	30	K9 - Time Winds	
	31	Privateer - Bridge - Tardis 'Computer Graphics' (pre-record) (Wire 'Tardis')	E
	33	Tardis - Int. - Biroc / Controls move.	
	37	Void - poss. Smoke / CO <sub>2</sub>	
	40/1	" " " " / "	
	42	Tardis - K9 - Wafer / Disintegration.	
	44	Void - Smoke etc. / Mass Detector / Guns.	
	45	Tardis - K9 - Wafer.	
	48	Gateway - Tunnel / Cobwebs.	D
	49	Banqueting Hall - Old / Decayed Food / Axe / Skeletons / Cobwebs / Gundans	D/C
	50	" " - Old / Biroc MIRROR FX. (!). / Manacle.	D/E
	51	Void - Mass Detector - Wafer / Printout / Readout etc.	



2	2	Banqueting Hall - Old / Gundan Axe - Mirror	D/E
	3	" " " / Dr - Pike splinters.	
	10	Void / Mass Detector - readout.	
	13	Ban. Hall - Old / Gundan Axe - Pike splinter.	(D)
	14	Privateer - ext./thru 'Void' - miniature	
	15	Privateer - ext / Boarding Ramp - background piece (?).	
	20	Ban. Hall - Old / 2x Gundan - Axe / Heads / Mechanisms.	C
	22	Void - K9 - 'ears'	
	23	Privateer Bridge - Swirling FX on Monitor(?).	
	27	Ban. Hall - Old - Dr / Gundans - Head / Wafers.	(D)
	29	Privateer - ext - Airlock / Boarding Ramp - background piece(?)	
	33	Privateer - Hold / Flashlight	
	35	Privateer - Hold / Trolley - Electronic badge-ups.	C
	38	Privateer - Hold / Plug - bang etc.	
	39	Ban. Hall - Old / Gundans / K9 - plugged in.	
	43	Ban. Hall - Old / Gundan - smashed.	D/E
	44	Ban. Hall - Old / Gundan - mirror	
	59	Ban. Hall - Old / Dr. - mirror	
3	6	Corridor behind mirror - Dr's hand heals (RBM)	M/E
	9	Ban. Hall - Old / Gun - chandelier falls	
	11	Corridor - New wafers	



3

6

Corridor behind mirror - Dr's hand heals (RDM)

M/E

9

Ban. Hall - Old / Gun - chandelier falls

11

Corridor - New wafer.

12

Ban Hall - Old / K9 - 'dies'

16

Ban. Hall - Old / Ronik communicator

20

Thark Palace Gardens - mist.

22

Privateer - ext - Airlock/Boarding Ramp - security lock.

D

22/23

Privateer - ext - lightweight K9.

24

Privateer - hatchway / '56K'

26

Privateer - hatchway / Intercom - Communicator.

33

Privateer - damaged area / communicator - damaged area

/D

36

Privateer - damaged area / 'Dwarf Star' Alloy piece

39

Privateer - ext. / Lunch Box

41

Privateer - corridor / Lazlo e Romano - shimmer (poss Fx).

E

47

Ban. Hall - Old / Decay, Axe - table

D

47

Ban Hall - New / Axe - table

50

Ban. Hall - Old / Rorvick - gun, explosion

E

54

Ban. Hall - New. / Axe - table

4



DR. WHO WARRIOR'S GATEVis. FX Breakdown

		<u>first seen</u>	
Action Props	Headset & associated equipment on Privateer Bridge	ep.	page
		1	3
	Communicators - wall & personnel on Privateer.	1	11
	Security lock for Privateer airlock.	1	25
	Mass Detector	1	51
	Privateer flashlight	2	33
	Privateer - trolley electronics.	2	35
	Privateer - guns	1	44
	Privateer '56K'	3	24
	piece of 'Dwarf Star Alloy'	3	36
Scenic Props.	Privateer lunch box	3	39
	Privateer Hold - Manacles etc.	1	1
	Privateer Bridge - Controls etc.	1	3
	Privateer Damaged Area - damaged sections etc.	1	15
	Banqueting Hall - Old - decayed food.	1	49



# Floor Effects.

Coin Slowed in air.

Privateer Bridge - control panel explosions

Privateer Damaged Area - sparks

Time Winds

Tardis e Time Winds FX , KA u Tardis consol explosions.

Computer display Tardis , for Privateer Bridge VDU (pre-record)

Tardis controls move by themselves.

Void - smoke , CO<sub>2</sub>

Cobwebs etc.

Gundan axe through mirror.

Gundan axe smashes Dr's pike

Swirling FX - for Privateer Navigator monitor

Privateer Hold - trolley , electronic flash etc.

Gundan smashed with axe

Gundan through mirror

Dr. through mirror

Dr's hand heals

Chandelier drops

Shimmer

Axe into Banqueting Hall table.

Gun explosion on Banqueting Hall Table

1	6
1	7
1	15
1	28
1	29
1	31
1	33
1	44
1	48
2	2
2	3
2	23
2	38
2	43
2	44
2	59
3	6
3	9
3	41
3	47
3	50



## GUNDANS

Decayed in Banqueting Hall - old.

1 49

Gundan axe through mirror

2 2

Gundan smashes Dr's pike.

2 3

Gundan decapitate one another with axes, head mech. revealed

2 20

Dr removes Gundan head wafer

2 27

K-9 plugged into Gundan

2 39

Gundan passes through mirror, Rorvik etc. left behind

2 44

## Floor Effects.

Coin Slowed in air.

1 6

Privateer Bridge - control panel explosions

1 7

Privateer Damaged Area - sparks

1 15

Time Winds

1 28

Tardis & Time Winds FX, K9 & Tardis console explosions.

1 29

Computer display Tardis, for Privateer Bridge VDU (pre-record)

1 31

Tardis controls move by themselves.

1 33

Void - smoke, CO<sub>2</sub>

1 44

Cobwebs etc.

1 48

Gundan axe through mirror.

2 2



K-9.

R.C. K-9.

Lightweight K-9

K-9 hit by Time Winds.

K-9 - wafer disintegration

K-9 - wafer removal

K-9 - 'ear' removed.

K-9 - linked to Gundans

K-9 - head droops etc.

K-9 - chucked out of airlock

1	30
1	42
1	45
2	22
2	39
3	12
3	22



## Miniatures.

Tardis tumbling in E.Space	1	7
'Wire' Tardis for computer display	1	31
Privateer - whole ship	1	14
Privateer - boarding ramp background	1	15
Privateer - damaged area background	3	33



JOHN:

The 1st Gundan's part in  
Episode 1 has been built up to such  
an extent that Graeme feels he must  
be paid for that Episode, so I  
imagine he should have a credit ?

Wayle.



From: Planning Manager, Resources

Room No. &  
Building:

6079 TC

Tel.

Ext.: 4998

date: 1st October 1980

Subject: DR. WHO

To: H.S.S.D.Tel.

cc: Organiser, Series & Serials, Drama Tel.  
John Nathan Turner, Producer  
H.P.P.R.

The enclosed memo is as you will see vehemently critical of Paul Joyce, Director of the DR. WHO story currently being recorded.

I believe there were certain additional problems, and these to an extent are spelled out in the "Late Starts and Overruns" sheet, which is also enclosed.

As you will know, studio time and space is an absolute premium at this time of year, and things have been further complicated by the recent industrial action. Can I ask you, therefore, if you believe there is truth in the criticism of Paul Joyce, and if so, can anything be done to make sure that the same problems do not arise again when he is next on the studio floor.

I am sure you will appreciate that this matter has to be raised because we are obviously concerned about the use of Resources both from the users and providers points of view.

  
(Philip Gilbert)



**C**ontract **V**ariation Number  
 Design ~~Charge~~  
 Production Charge ☒ F.

Studio No. TCL  
 Ealing  
 Location/County  
 Project No. 2340/9294  
 Zero Date 10LT  
 Filming Date  
 VTR/Tape 90LT

Copies to  
 A.P.  
 Asst. Plastics  
 A/W Shop Man.  
 A/W Shop (Prods) (2)  
 A/W Shop (Alloc) (2)  
 Bufile  
 Contractor  
 Casting  
 Director  
 Drawing Man. (2)  
 Estimator  
 Man Hours 24

Graphics  
 Metal W/Shop  
 Night Man. (2)  
 Producer  
 Sen. Artist  
 S/Master  
 So. Bookings  
 Supplyman Supn. (2)  
 W/Shop Man.  
 Materials 629-00

Programme Title DE WHO  
 Producer JOHN H. TURNER  
 Director PAUL JOYCE  
 Designer GRAEME STORY  
 Contractor GEOFF. RIVERS

MAKE JABLITE GAEWAY  
 FROM REF. SUPPLIED

*Tape for info.*

Estimated by

Designer *G. H. H.*

Date 2500

Date

Date



**C**ontract **V**ariation Number  
 Design Charge  
 Production Charge

9.

Programme Title  
 DR WHO  
 Producer

Director

Designer

Contractor

Studio No.

Rating

Location/County

Project No.

Zero Date

Filming Date

VTR/Trans

Copies to  
 A.P.

Asst. Plastic

A/W Shop Men

A/W Shop (Prods) (3)

A/W Shop (Alloc) (2)

Buffers

Contractor

Coating

Director

Drawing Men. (2)

Estimator

Man Mours

Graphics

Metal W/Shop

Night Men. (2)

Producer

Sen. Artist

S/Master

So. Bookings

Supplyman Supa. (2)

W/Shop Men.

Materials

2740/9891

2 NOV 77

2 OUT

10

T.C.I. ADDITIONAL STAND. 157

CAN I PLEASE HAVE AN  
 ADDITIONAL CARPENTER  
 AT 1300 HRS TO FIT  
 KICKING BOARD FOR  
 ADDITIONAL TECHNICAL  
 REQUIREMENTS

Estimated by

Date

Designer

Estn

Date

G. S. 10

2500



Strand/Series Title"DOCTOR WHO" 5S

Programme Title"WARRIORS' GATE"

Episode/Sub. TitleEpisodes: 1/2/3/4

Project Numbers02340/9291,9292  
9293,9294

Programme Identificat'n Number1 LDL/C055 S; C056 L;  
C057 F; C058 A

ARTISTS' STUDIO CALL SHEET (continued)

Page No2

ARTISTS	DATE: THURSDAY 2 OCTOBER					DATE: FRIDAY 3 OCTOBER				
	Costume or Make-Up call	Studio call	RELEASE		Costume or Make-Up call	Studio call	RELEASE			
			Instruction	Action			Instruction	Action		
✓JEFF WAYNE	✓1200	1400	9.30	22.30	✓9.30	11.00	5.15	6.00		
✓MAURICE CONNOR	✓1200	1400	9.30	22.00						
✓JOHN BLACKMAN	✓1200	1400	9.30	22.00						
✓TONY PRIOR	✓1200	1400	9.30	22.00						
✓CHRIS MICHELL	✓1200	1400	9.30	22.00						
✓BRIAN MOOREHEAD	✓1200	1400	9.30	22.00						
✓MARIANNE LAWRENCE	✓1330	1400	9.30	22.00						
✓ERIKA SPOTSWOOD	✓1400	1500	10.00	22.30						
✓MIKE MUNGARVAN	--	--			✓1030	1100	22.06	12 hours		
✓ROBIN MCPHERSON	--	--			✓1030	1100	22.06	12 hours		
✓CARL MORE					✓1415	1430	2206	2221		
✓DEREF SCHAFER					✓"	"	"	"		
✓GEORGE GORDON					✓"	"	"	"		
✓TERRY SARTINE					✓"	"	"	"		
* 2 IMBS.										



Strand/Series Title <b>"DOCTOR WHO"</b>				<b>ARTISTS' STUDIO CALL SHEET</b>			
Programme Title <b>"WARRIORS' GATE"</b>				Distribution		Denotes Recipient	
Episode/Sub. Title <b>Episodes: 1/2/3/4</b>				To:		Room No. and Building	
Project Number <b>02340/9291, 9292 9293, 9294</b>		Prod. Costing Wk(s) <b>43</b>	Channel <b>43</b>	* <b>1</b>			
Programme Identification Number <b>1 LDL/ C055 S; C056 L; C057 F; C058 A</b>		Studio <b>TC3 &amp; TC1</b>					
Production date(s) <b>WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980</b>		Week(s) <b>38 &amp; 40/41</b>					
Filming/O.B. date(s) <b>NONE</b>		Week(s) <b>--</b>					
Producer <b>JOHN NATHAN-TURNER</b>		Room No. / Building <b>204 Union Hse.</b>		Tel. Extn. <b>3667/4111</b>		Department <b>Drama</b>	
Director <b>PAUL JOYCE</b>		Room No. / Building <b>512 Thresh Hs.</b>		Tel. Extn. <b>2221/2</b>		Department <b>Ser/Serials</b>	
Designer <b>GRAEME STORY</b>		Room No. / Building <b>400 Scene Bldg.</b>		Tel. Extn. <b>2500</b>		Department <b>Design</b>	
				File Copy		Date	

ARTISTS	DATE: <b>SATURDAY 4<sup>th</sup></b>				DATE:			
	Costume or Make-Up call	Studio call	RELEASE		Costume or Make-Up call	Studio call	RELEASE	
			Instruction	M/up Action if rec.			Instruction	Action
TOM BAKER		10.30	2200					
LALLA WARD		10.30	"					
MATTHEW WATERHOUSE		10.30	"					
JOHN LEESON		10.30	"					
DAVID WESTON	1000	10.30	*2200	2300	*2	1MBs		
JEREMY GITTINS	1000	10.30	"	"				
CLIFFORD ROSE		10.30	2200					
KENNETH COPE		10.30	"					
FREDDIE EARLE		10.30	"					
HARRY WATERS		10.30	"					
DAVID KINCAID		10.30	"					
VINCENT PICKERING		10.30	"					
ROBERT VOWLES	—	<del>10.30</del>	—	—				
<u>WALK-ONS</u>								
ANDY HART	D/F ✓ 1000	10.30	2145	2245			(12 <sup>3</sup> / <sub>4</sub> )	
LAURIE GOODE	D/F ✓ 1000	10.30	"	2245			(12 <sup>3</sup> / <sub>4</sub> )	
MICHAEL-GORDON-BROWNE	D/F ✓ 1000	10.30	"	2245			(12 <sup>3</sup> / <sub>4</sub> )	
JAMES MUIR	D/F ✓ 1000	10.30	"	2245			(12 <sup>3</sup> / <sub>4</sub> )	
JOE SANTO	D/F ✓ 1000	10.30	"	2245			(12 <sup>3</sup> / <sub>4</sub> )	
JEFF WAYNE	D/F ✓ 1000	10.30	"	2245			(12 <sup>3</sup> / <sub>4</sub> )	



Strand/Series Title	"DOCTOR WHO" 5S	<b>ARTISTS' STUDIO CALL SHEET</b> (continued)				
Programme Title	"WARRIORS' GATE"					
Episode/Sub. Title	Episodes: 1/2/3/4					
Project Number	02340/9291,9292 9293,9294					
Programme Identification Number	1 LDL/C055 S; C056 L; C057 F; C058 A					

[illegible]



# **C**ontract **V**ariation Number Design Charge Production Charge

6  
Geddy  
23/10/80

Studio No. TCI ✓

Ealing

Location/County

Project No. 2340/9291-4

Zero Date 30th Sept 80

Filming Date 2/3/4 Oct 80

VTR/Trans

Copies to A.P.

Ast. Plastics

A/W Shop Man.

A/W Shop (Prods) (3)

A/W Shop (Alloc) (2)

Buffers

Contractor

Costing

Director

Drawing Men. (2)

Estimator

Man Hours 30 Artists + 15 hrs

Graphics

Metal W/Shop

Night Men. (2)

Producer

Sen. Artist

S/Master

Sa. Bookings

Supplyman Supr. (2)

W/Shop Man.

Materials £20

Programme Title Dr. Who

Producer

Director Paul Joyce

Designer Graeme Stony

Contractor BBC Artists

Authorised by Production

4 Artist painted cloths 20 x 30 feet

20 x 60

20 x 35

20 x 30

info.

Joyce

Estimated by

Date

Designer 9. Stony

2500

Date 2nd Oct 80



From:

Room No. &  
Building:

Tel.  
Ext.:

date:

Subject:

To:

Dear Joyce,

Below are the times we know that David and Jeremy spent for make-up, over and above the official studio times. I don't know what they are entitled to, but anyway here are their times: —

(I've allowed for cleaning off changing etc. at the end of recording)

Pauline Cox

DAVID WESTON

24 <sup>th</sup> SEPT	11:30 - 14:00 (no lunch no supper)	22:00 - 23:00
25 <sup>th</sup>	10:00 - 10:30	22:00 - 23:00
26 <sup>th</sup>	10:00 - 10:30	22:00 - 23:30 (with 1/2 hr over-run)
2nd Oct	—	22:00 - 23:00
3rd	10:00 - 10:30 (no lunch)	22:00 - 23:00
4th	10:00 - 10:30	22:00 - 23:00

JEREMY GITTINS.

24 <sup>th</sup> SEPT	11:30 - 14:00 (no lunch no supper)	22:00 - 23:00
25 <sup>th</sup> ..	9:30 - 10:30 (no supper)	22:00 - 23:00
26 <sup>th</sup> ..	<del>10:00 - 10:30</del>	—
2nd Oct	10:00 - 10:30	22:00 - 23:00
3rd ..	10:00 - 10:30	22:00 - 23:00
4th ..	10:00 - 10:30	22:00 - 23:00



FROM  
CLIFFORD ROSE

5 October 1980

Dear John,

Just to say "thank you" for having me  
in DOCTOR WHO - I hope I made a bad  
enough "baddie" without going over the top!

(Always a difficult balance to strike,  
because obviously it's got to be real as  
well.)

Anyway, I'm glad that worked out -

*Thanks again -*

*Yours -*

*Clifford*

---



FITTINGS ATTENDED BY ARTISTS

Production..... DR. WHO .....

Trans. Date.....

Producer ..... PAUL JOYCE .....

ARTIST'S	FITTING DATE	FITTING TIME
DAVID WESTON	AUGUST 22nd	14.00 - 15.00
	SEPTEMBER 3rd	14.40 - 15.30
	SEPTEMBER 5th	14.30 - 15.00
	SEPTEMBER 9th	11.00 - 12.00 x
	SEPTEMBER 12th	16.45 - 17.45 x
CLIFFORD ROSE	SEPTEMBER 9th	09.45 - 10.45 x
JEREMY GITTINS	AUGUST 21st	15.30 - 17.00
	SEPTEMBER 1st	11.00 - 11.30
	SEPTEMBER 3rd	15.20 - 16.00
	SEPTEMBER 11th	14.30 - 15.30 v
	SEPTEMBER 12th	16.45 - 17.15 x
MICHAEL GORDON-BROWN	SEPTEMBER 1st	15.30 - 16.30
	SEPTEMBER 11th	10.00 - 10.30
JEFF WAYNE	SEPTEMBER 2nd	10.30 - 11.30
	SEPTEMBER 11th	10.30 - 11.00
LAURIE GOODE	SEPTEMBER 8th	16.30 - 17.30
	SEPTEMBER 11th	11.00 - 11.30
ANDY HART	SEPTEMBER 9th	14.00 - 15.00
	SEPTEMBER 11th	11.30 - 12.00

P/2247.

(Signed)..... *P.D.* .....  
 (Make-Up Supervisor)

(Date).....



FITTINGS ATTENDED BY ARTISTS

Production.....DR. WHO.....  
 Trans. Date.....  
 Producer .....PAUL JOYCE.....

ARTIST'S	FITTING DATE	FITTING TIME
JAMES MUIR	SEPTEMBER 10th	14.00 - 15.00
	SEPTEMBER 11th	12.00 - 00.30
JOE SANTO	SEPTEMBER 13th	10.00 - 11.00
	SEPTEMBER 15th	10.00 - 10.30
ERIKA SPOTSWOOD	SEPTEMBER 30th	16.30 - 17.30
JEREMY. <sup>Int. Supp.</sup>	SEPT 24	1130 2300
"	25	0930 2300
"	26	1900
	OUT 2	2300
No lunch	3	2300
	4	
DAVID	SEPT 24	1130 2300
	25	1000 2300
	26	1000 2300
	OUT 2	2300
No lunch		2300
	4	1000

P/2247.

(Signed).....PDR.....  
 (Make-Up Supervisor)

(Date).....



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

9th October, 1980

ROGER HARRIS: DESIGN ASSISTANT

H.Tel.Des.D.

---

Once again, Graeme Story has produced superb settings for the recent Doctor Who programme. The end results look marvellous. His assistant Roger Harris deserves a special mention too - he is a first class assistant.

As you probably know, we had tremendous problems in the studio and the programme was one of the most complicated we have ever attempted. Both Graeme and Roger coped admirably with the situation. Graeme Harper, production assistant on the programme, has asked me to add his praise also.

(John Nathan-Turner)



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

10th October, 1980

DOCTOR WHO: OVERRUN 3RD OCTOBER

H.S.S.D.Tel.

c.c.: CA to HDGTel.  
Barry Letts

---

We had an overrun of five and a half minutes on Friday, 3rd October in order to complete scenes in a set which was being struck over night. This was due to re-stageing and simplification of certain sequences in order that we might complete that night.

(John Nathan-Turner)



# JUNE HUDSON

FROM:

PRODUCTION:

TO:

"DR WHO"  
PAUL JOYCE

COSTUME SUPERVISOR:

RECORDING DATE:

ROOM:

JUNE HUDSON  
17/9 2/10  
3141 T.C.

NAME

FITTING DATE

TIME

Robert Vowles

14/8<sup>th</sup>

7%

" "

22/8<sup>th</sup>

7%

" "

4/9<sup>th</sup>

7%

PAT GORMAN

30-9-80

11%

" "

1-9-80

3%

CHRIS MICHELLE

2-9-80

1%

Chris Michelle

30-9-80

12%

MAURICE CONNOR

24-9-80

11.30

MAURICE CONNOR

1-9-80

2%

Maurice Connor

30-9-80

2%

TONY PRIOR

4-9-80

4%

Brian Moorehead

24-9

12.30

Brian Moorehead

2-9

11.30

Brian Moorehead

29-9

12%

JOHN BLACKMAN

29/9

11%

JOHN BLACKMAN

1-9-

2%

SIGNED

June Hudson

DATE

15/10/80




27 October 1980

To: Head of Costume

I would like to pay a particular compliment to June Hudson for the exceptional work that she did on "DOCTOR WHO: WARRIORS' GATE". Her contribution to the programme was considerable and I felt that she was always in touch with the changing requirements and paid particular attention to changes at short notice and, as far as I could make out, to stretching her facilities to the benefit of the programme. I very much look forward to working with her again and hope that other directors appreciate the qualities that she offered to us on this production.

(PAUL JOYCE,  
Director, "DOCTOR WHO: WARRIORS' GATE")

Dictated by PAUL JOYCE and signed in  
his absence by

  
Production Assistant)



Page: Shot/Scene

Reel No:

Time Code: Duration:

First batch of film:

926989

1. 195222 PRIVATEER in profile:  
 195230 PAN R. begins,  
 195236 PRIVATEER out of frame L.  
 195237 GATEWAY in R.  
 195242 PAN includes TARDIS at R. & holds 2s. GATEWAY/TARDIS  
 195252 SLATE ends

---

  2. 195306 PRIVATEER alone, facing L. in profile  
 195317 PAN R. to GATEWAY begins  
 195322 PAN stops, holding GATEWAY C. frame

---

  3. 195400 3s. PRIVATEER/GATEWAY/TARDIS with GLOW in bg. Static shot  
 195415/6 Shot ends  
 195430 Much closer 3s a/b, lights come on at 195439

---

  4. 195507 GATEWAY in smoke  
 195525 Smoke clears a little  
 195536 Smoke gone  
 195540/1 Shot ends

---

  5. 195554/5 GATEWAY in gloomy light;  
 195623 Smoke starts bottom L. of GATEWAY

---

  6. 195637 - 195741 WIRE TARDIS
  7. 195758 - 195922 TARDIS against GREEN
  8. 195936 COIN spins
  9. 200001 PRIVATEER jumps sprockets
- } Already used
- ALSO ON SPOOL 923936 at 170151 (0'40")
- 
11. NEXT: PRIVATEER with lights OFF. at 20secs: LIGHTS come on  
at 36 secs: LIGHTS go out ON SPOOL 923936 at 170241 (38")
- 
12. At 52 secs: PRIVATEER, side elevation " " " at 170320 approx (1'56")
13. LIFT OFF, front view (For TARDIS SCREEN) " " " at 170541 (1'06")
14. PRIVATEER's rear engines
- \*\*\*\* 2014+ More film starts, but N/G, Leader is reversed



GALLERY SPOOL OF FILM

Page: Shot/Scene

Reel No:

Time Code: Duration:

Second batch of film:

926989

1. 203004 PRIVATEER  
 203013 Begins to turn  
 203026 LIGHTS ON  
 203053 Sequence ends.

2. 203110 PRIVATEER Head on  
 203116 LIGHTS ON  
 203125 TAKE OFF  
 203144 HOVERS, Head out  
 203203/4 LANDS  
 203217 LIGHTS OUT

( 3. 203225 Start of innumerable AXES ) N/G

4. 203530 TARDIS  
 203550 Seq. ends

( 5. 203805 Repeat of BIROC'S hand thru mirror ) N/G

6. 204230-ish: TARDIS: REAR of PRIVATEER into frame L.; settles beside TARDIS  
 204338 REAR of PRIVATEER landing  
 SMOKE clears  
 fade.

7 (SLATE 17)

204425 More smoke  
 204503 TARDIS lifted out  
 NEXT TARDIS glowing & pulsing next to PRIVATEER's engines  
 205828 Hand taken out !!

210040 FADE TO WHITE



Page: Shot/Scene

Reel No:

Time Code: Duration:

Third batch of film:

926989

Seems to be repeat of SLATES 1 to 5 of 1st batch

Fourth batch:

926989

EXPLOSION 1st sequence:

211003 Smoke starts from damaged area  
 211045 Explosion starts  
 211056 TOP of GATEWAY goes - picture finally burns to WHITE  
 211220 SKELETON - Broken pillars  
 211350 Seq. ends

212739 THARILS cross from Wreck to Gateway  
 212810 Ends

212752

212800.

EXPLOSION: 2nd version

213101 GATEWAY glows  
 213107 GATEWAY explodes  
 213127 TOP PIECE falls  
 213139 BEST & FINAL EXPLOSION  
 213236 Smoke billows across  
 213335 Seq. Ends

214409 -  
 214435 THARILS walk L.to R. & into CU GATEWAY

214420

214431.

NB

923936

144202 LS PRIVATEER + GATEWAY  
 144515 Still burning: 2 stumps left.  
 144605 Ends  
 144608 CU Explosion  
 144 Ends.



REEL No 36319: 35618:72.

Waye

EDITING NOTES:

"DOCTOR WHO: 5S WARRIORS' GATE": Episode 1.

Page 1

Page	Shot/Scene	Reel No:	Time Code	Duration:
1	✓ Opening Titles	923936 (single-ended)	174154/5	0'32 0'35"
1	SC.1 HOLD OF PRIVATEER			
2	SC.1A & SC.2: STOREROOM/CORRIDOR:	927832 (926798)	IN: 194448 OUT: 194609/10	
	✓ Shot 1: TAKE 3		IN: 195111 OUT: 195128	
	✓ Possible insert: Shot thru wakway above		IN: 194616 OUT: 194626	
	✓ Return to MASTER SHOT; T.3			
			Dur: 1'51"	
			2'12"	TOTAL: 2'22"
3	SC.3. BRIDGE OF PRIVATEER			
	✓ Shot 37: TAKE 2 CU RORVIK	928241 (928046)	IN: 194816 OUT: 194837	0'21
	✓ Shot 37A: TAKE 5		IN: 195542 OUT: 195618	0'36
5	✓ Shot 38: TAKE 2 CU RORVIK		IN: 201112 OUT: 201116	0'4
	✓ Shots 39-43 MASTER:		IN: 200223	
	✓ CUT-INS: Shot 42: CU RORVIK:		IN: 201118 OUT: 201120	
	✓ Shot 42A: HANDS BANGED DOWN on switch		IN: 201125 OUT: 201130	
	✓ 44 CU SARAN		IN: 201412	
		MASTER:	OUT: 200247	0'24"
6	✓ Shots 44A -49 MASTER: TAKE 1		IN: 200329	
	✓ CUT-INS: Shot 46 MS BIROC		IN: 201633	
	Shot 48 a/b		OUT: 201648	
			BLANK SCREEN	
	*** VIDEO DISC or VPR: on COIN flipped in air at:		200410	
7	Shot 50: TAKE 2		MASTER OUT: 200410	0'41"
	✓ Shot 51: TAKE 2		IN: 201823 OUT: 201829	0'6
	Shot 52: TAKE 1:		IN: 201446 OUT: 201452	0'6
			IN: 200503 OUT: 200519	1'6
7A	Shot 53: TAKE 1: EXPLOSION lasts 31 secs:		IN: 193756	3'1
	CUT TO: FILM of COIN: drops on desk:	923936	IN: 112401 approx	0'4
			OUT: 112425 " "	2'4
	CUT TO: QUANTEL "howl round" on coin:	923936	IN: 113231 (Look	
	then		-(single-ended) at all 3 takes	
	CUT TO: coin horizontal in air	926989	Starts: 215708	
	held while CAM ZOOMS IN			
	SCENE continues on next page....		Approx Dur: 6'44"	
			TOTAL: 9'06"	

3'33"

4'15"



Page:	Shot/Scene	Reel No:	Time Code	Duration
8	<u>SC.3 contd. BRIDGE</u>		APPROX DUR:	4'15"
	✓ Shot 54 SCREEN with TARDIS	928241 (928046)	IN: 201 <sup>26 16</sup> 929 OUT: 201944	
	✓ INSERT to 54 (54A) TAKE 2	923936	IN: 155653 OUT: 155717	
			SCENE Dur:	
			4'38"	TOTAL: 4'56"
9	<u>SC.4 TARDIS CONSOLE ROOM</u>			
	✓ Shots 183A-183C TAKE 2	923936	IN: 123146 OUT: 123258	
	<del>Shot 184 TAKE 2 CUT TO: MASTER</del>	<del>927684 (927955)</del>	<del>IN: OUT:</del>	
			Dur: 1'13"	
			5'19"	TOTAL: 6'09"
11	<u>SC.5 BRIDGE</u>			
	✓ Shot 57	928241 (928046)	IN: 202915 OUT: 202925 11"	
	CUT IN Shots 58 & 60: TAKE 2		Start: 203231	
	✓ Shot 59 TAKE 2		IN: 203826 OUT: 203830	
	✓ Shot 60 from above TAKE			
	✓ Shot 61: Separate take		IN: 203938 OUT: ??	
	✓ Shot 61A: (MS SAGAN) "Lane's taking a look"		IN: 203354 OUT: 203358	
			Dur: 0'55" approx	
			TOTAL: 7'04"	
12	<u>SC.6 as VOICE OVER only</u>			
13	<u>SC.7. BRIDGE</u> Shot 63 ) MASTER			
14	<u>SC.8 (VOICE OVER only)</u> ) SHOT			
15	<u>SC.9. BRIDGE</u> Shot 65 ) to end " " " IN: 204715			
	SCENE 11			
16	<u>SC.10. DAMAGED AREA OF PRIVATEER</u>			
	Shot 66. LANE beating out flames	927684	IN: 200824 OUT: 200850 approx	
	<u>SC.11. BRIDGE</u>			
17	Shot 67 from MASTER	928241 (928046)	OUT: 204747	
			Dur: 0'43" approx	
			TOTAL: 7'47"	



Page:	Shot/Scene	Reel No:	Time Code	Duration
18	SC.12. TARDIS CONSOLE ROOM		TOTAL b/f:	7'47"
	No Shot 185	927684/927955		
	Shots 186-187 TAKE 1		IN: 210405	
	Shots 188-195 TAKE 3		OUT:	
	No Shot 196		IN: 210745	
			OUT: 210816 approx	
			Dur: 32"	
			7'06" TOTAL:	8'19"
20	SC.13. PRIVATEER BRIDGE			
	Shots 68 - 78 MASTER: TAKE 2	928241/928046	IN: 210928	
	** Idented TAKE 3			
	CUT INS: Shot 70		IN: 211438	
21	Shot 75		IN: 211709	
22	Shot 77		IN: 211925	
	MASTER OUT: 211041		OUT: 211041	
			Dur: 1'13"	
			8'23" TOTAL:	9'32"
	SC.14. PRIVATEER CORRIDOR			
23	Shot 2 TAKE 2	927832/926798	IN: 195533	
			OUT: 195548	
			Dur: 0'16"	
			TOTAL:	9'48"
	SC.15. ANOTHER CORRIDOR			
24	Shot 3 TAKE 2	" " " "	IN: 195915	
			OUT: 195926	
			Dur: 0'12"	
			TOTAL:	11'00"
	SC.16. CORRIDOR INTERSECTION STAIRS			
25	Shot 4 TAKE 2	" " " "	IN: 200216	
			OUT: 200231	
			Dur: 0'16"	
			8'50" TOTAL:	11'16"
	SC.17. ENTRANCE HATCHWAY			
26	Shots 5 - 7 TAKE 1	" " " "	IN: 200742	
	Shot 8 TAKE 2		OUT: 200758	
			IN: 200922/3	
			OUT: 200948	
			Dur: 0'42"	
			9'32" TOTAL:	11'58"
	SC.18. TARDIS CONSOLE RM			
28	Shot 197 - 197A TAKE 1	923936	IN: 123847	
	Shot 198		OUT: 123958	
	No shot 199		IN: 124407	
	Shot 200 TAKE 1	927684/927955	OUT: 124415	
			IN: 213214	
			OUT: 213225	
			Dur: 1'30" approx	
			22'29" 10'59" TOTAL:	13'28"



Page:	Shot/Scene	Reel No:	Time Code:	Duration
			TOTAL b/f:	17'15"

SC.19. THE VOID

31	Shot 475	BIROC in mist	925903/927006	IN: 201823 OUT: 201841 Dur: 0'07"
----	----------	---------------	---------------	---

TOTAL: ~~17'22"~~

SC.20. TARDIS CONSOLE ROOM \*\* LOOK AT REEL 923936 before starting

32	Shot 201 - 202	TAKE 1	923936	IN: 135415 OUT: 135430
	Shot 203		927684/927955	IN: 215142 aprox OUT: 215147
	Shot 204: TAKE 1		" " "	IN: 214243 OUT: 214301
33	Shots 205-205B		923936	
	TAKE 1			IN: 142602
	Possible TAKE 2			IN: 144059
	Shot 205A	DR's hand TAKE 7		IN: 145804 OUT: 145820
	Shot 205D(205A)	DR.'s hand TAKE 1		IN: 152729 OUT: 152735
	Shots 206-208	TAKE 1 (May be rehearsal) or TAKE 2		IN: 150003 IN: 150334 OUT: 150409
	*** Shot 208 is SC.22			

Dur: 1'45"

TOTAL: ~~19'07"~~

SC.21. PRIVATEER BRIDGE

35	Shots 79-85	TAKE 2	MASTER	928241/928046	IN: 213417 OUT: 213452
36	Shot 86				IN: 213708 OUT: 213733

?? CUT-INS for Shots 80,82,84 may follow here  
No Shot 87 (ZOOM included in 86)

Dur: 0'35" 12'30"

TOTAL: ~~19'42"~~

SC.22. TARDIS CONSOLE ROOM

37	Shots 208-212	TAKE 2	923936 927684	IN: 151100 OUT: 151217
				Dur: 1'17" 13'47"
				TOTAL: 20'59"

SC.23. PRIVATEER BRIDGE

38	Shots 89-93	MASTER: TAKE 1	928241/928046	IN: 214752
	CUT-INS:			
	Shot 88	TAKE 2		IN: 215112 OUT: 215117
	Shot 90A			IN: 215132 OUT: 215137/8
39	Shot 91	TAKE 4		IN: 215558 OUT: 215617
	Shot 93		MASTER	OUT: 214910

Dur: 1'19"

TOTAL: 22'18"



Page:	Shot/Scene	Reel No:	Time Code:	Duration:
	<u>SC.24 TARDIS. CONSOLE ROOM</u>		<u>TOTAL b/f</u>	<u>22'18"</u>
40	Shot <del>213</del> TAKE 4 But may have to use start of TAKE 3(VT not locked) Insert CU BIROC TAKE 1	923936	<u>IN: 151843</u>  <u>IN: 152319</u> <u>OUT: 152329</u>  <u>MASTER OUT: 151931</u>	<u>14'25"</u>  <u>Dur: 0'48" 15'16"</u> <u>TOTAL: 23'06"</u>
	<u>SC.25. BIROC in VOID</u>			
42	✓ Shots 476- TAKE 1	• 925 <sup>993</sup> <del>903</del> /927006	<u>IN: 202057</u> <u>OUT: 202103</u>  <u>Dur: 0'06" 15'22"</u> <u>TOTAL: 23'12"</u>	
	<u>SC.26. TARDIS CONSOLE ROOM</u>			
43	✓ Shots 238-243 Look at both takes TAKE 1(238-243) 925761/927183 TAKE 2(239-239D)		<u>IN: 203310</u> <u>IN: 203548</u>  <u>Dur: 1'14"</u> <u>TOTAL: 24'26"</u>	
	<u>SC.27. DOCTOR in VOID</u>			
45	✓ Shot 478 TAKE 2	925093/927006	<u>IN: 200707</u> <u>OUT: 200714</u>  <u>Dur: 0'07"</u> <u>TOTAL: 24'33"</u>	
	<u>SC.28. THE VOID</u>			
46	✓ Shot 477 TAKE 2	" " " "	<u>IN: 202246</u> <u>OUT: 202253</u>  <u>Dur: 0'07" 16'38"</u> <u>TOTAL: 24'40"</u>	
	<u>SC.29. TARDIS CONSOLE ROOM</u>			
47	✓ Shot 277 TAKE 1	925761/ 927183	<u>IN: 201349</u> <u>OUT: 201444</u>  <u>Dur: 0'55" 17'32"</u> <u>TOTAL: 25'35"</u>	
	<u>SC.30. THE VOID</u>			
49	✓ Shot 479 TAKE 1	925093/927006	<u>IN: 202714</u> <u>OUT: 202718</u>  <u>Dur: 0'04" 17'46"</u> <u>TOTAL: 25'39"</u>	
	No Shot 480			
	<u>SC.31 TARDIS CONSOLE ROOM</u>			
50	✓ Shots 228-233. Look at both takes: TAKE 1 TAKE 2	925761/927183	<u>IN: 201658</u> <u>IN: 202035</u>  <u>Dur: 1'22"</u> <u>TOTAL: 27'01"</u>	
	* 230: 3s on screen: 232 "they've got guns"	923936 a) 1651-- ++ " 172343 "		<u>18'57"</u>



Page:	Shot/SCENE	Reel No:	Time Code	Duration:
	<u>SC.32. THE GATEWAY</u>		TOTAL b/f	<del>27'01"</del>
52	✓ Shot 468 TAKE 1	926939/927005	IN: 165726 OUT: 165750	<del>18'57"</del>
			Dur: 0'25"	
			TOTAL: <del>27'26"</del>	

No SCENE 33

19'22"

SC.34. "OLD" BANQUET HALL

54/5	✓ Shot 287 TAKE 1	923749/927583	IN: 143335 OUT: 143342	
	✓ Shot 287A ??? on move TAKE 1		IN: 143340/1 OUT: 143505	
	Shot 288 TAKE 1 (CLOCK precedes shot)		IN: 144442 OUT: 144448	
	✓ *** POSSIBLY INTERCUT Film	926989	IN: 203805 Dur: 0'44"	
			TOTAL: <del>28'10"</del>	

SC.35. EXT TARDIS IN VOID

57	✓ Shot 442 TAKE 1	926939/927005	IN: 151956 OUT: 152014	
	*** TRY to go to RORVIK for "Well ?" on next shot			
	✓ Shot 443- TAKE 2 (Look for clean "Well")		IN: 152508 OUT: 152527	
	447		IN: 152606 OUT: 152609 approx	
	✓ Shot 448 TAKE 3		Dur: 0'40"	
			TOTAL: <del>28'50"</del>	

20'44"

SC.36. "OLD" BANQUET HALL

59	✓ Shot 292 TAKE 1	923749/927583	IN: 152026 OUT: 152056/7	
	No shot 293			
	✓ Shot 294 TAKE 1		IN: 152439 OUT: 152505	
	Shot 294A		IN: 153117	
	**** VIDEO DISC this shot for REPRISE		OUT: 153129	
			Dur: 1'00"	
			TOTAL: <del>30'00"</del>	

END CREDITS:

TAKE 1	926989	Start of Reel	Dur: 1'12"
	single-ended		TOTAL: <del>31'12"</del>
			22'54"



REEL: 413765

EP.2

Tape

EDITING NOTES: "DOCTOR WHO: 5S WARRIORS' GATE": Episode 2 Page 1

Page	Shot/Scene	Reel No:	Time Code	Duration:
1	Opening Titles	923936 (single-ended)	174226/7	0'32
	CLOCK LDI COSL/71 TARDIS IN VOID			0'32/3
	SC. 1 "OLD BANQUET HALL"		REPRISE	0'28/7
1	✓ Shot 292 TAKE 1 (REPRISE)	923749/ 927583	IN: 152026 OUT: 152056/7	30
	No shot 293			
	✓ Shot 294 TAKE 1		IN: 152439 OUT: 152505	27
2	✓ No Shot 295			
	Shot 294a- 297		IN: 153619 OUT: 153706	47
	Shot 298 TAKE 2		IN: 154206 OUT: 154221	16
			Dur: 2'03"	150"
		3'00"	TOTAL: 2'35"	2'32"
	SC. 2 TARDIS CONSOLE ROOM			2'22"
4	Shot 234 TAKE 1	925761/ 927183	IN: 202326 OUT: 202403	✓
			Dur: 0'38"	
			TOTAL: 3'13"	3'10"
	SC. 3 EXT TARDIS IN VOID			
5	Shot 449 TAKE 1	926939/ 927005	IN: 152845 OUT: 153026	
	Insert TARDIS SCREEN	923936	IN: 165755 OUT: 165818	1'41"
			Dur: 0'22"	4'51"
			TOTAL: 4'05"	
	SC. 4 TARDIS CONSOLE ROOM			
8	Shot 235 Look at from 172847	923936		
	Shot 236 TAKE 1	925761/ 927183	IN: 202514 OUT: 202523	
			Dur: 0'10"	5'01"
			TOTAL: 4'15"	
	SC. 5 EXT TARDIS IN VOID			
9	Shot 455 TAKE 1	926939	IN: 153340 OUT: 153434	
	(Reverse CUT IN Shot 455 154404- 154434)			
	Shot 455a TAKE 3		IN: 153811 OUT: 153827	
			Dur: 1'12"	6'13"
		6'40"	TOTAL: 5'27"	



"DR. WHO: WARRIORS' GATE" Ep. 2

EDITING NOTES

Page	Shot/Scene	Reel No:	Time Code	Duration:
12	SC. <del>7</del> TARDIS CONSOLE ROOM ✓ Shot 237 TAKE 1  ✓ Shot 237a TAKE 2	925761/ <del>926935/</del> 927005 927183	TOTAL b/f: 5:27" IN: 202801 OUT: 202808  IN: 202941 OUT: 203047 Dur: 1'15" 7'28" TOTAL: 6'42"	6'13" 6'40"
13	SC. <del>6</del> OLD BANQUET HALL Shots 300-303 TAKE 2	923749/ 927583	IN: 154929 OUT: 154943 Dur: 0'15" 7'45" TOTAL: 6'57"	7'27" Se. 6 (6'54")
14	SC. 8 VOID BY PRIVATEER Shot 481 TAKE 1	925903/ 927006	IN: 203120 OUT: 203152 Dur: 0'33" 8'16" TOTAL: 7'20"	7'56"
15	SC. <del>19</del> ENTRANCE HATCHWAY Shot 425 TAKE 1	926939/ 927005	IN: 144802 OUT: 144818/9 Dur: 0'18" 8'13A" TOTAL: 7'38"	8'32" (9'16")
15	SC. <del>9A</del> ENTRANCE HATCHWAY Shot 12 TAKE 3  Shot 13	927832/ 926798	IN: 204553 OUT: 204616  IN: 204756 OUT: 204811 Dur: 0'40" 9'17" TOTAL: 8'18" 9'30"	8'50"
16	SC. <del>10</del> THE VOID Shot 482 TAKE 1	925093/ 927006	IN: 203659 OUT: 203734 Dur: 0'36" 9'52" TOTAL: 8'54" 10'06"	



"DR. WHO: WARRIORS' GATE" Ep. 2

EDITING NOTES

<u>Page</u>	<u>Shot/Scene</u>	<u>Reel No:</u>	<u>Time Code</u>	<u>Duration:</u>
	<u>SC. 12 BRIDGE OF PRIVATEER</u>		<u>TOTAL b/f:</u>	<u>8'34" 10'06"</u>
17	Shots 94 TAKE 2	927902/ 923554	<u>IN:</u> 143446 <u>OUT:</u> 143504???	
	Shots 95-99 TAKE 1		<u>IN:</u> 143546/7 <u>OUT:</u> 143627/8	
	Shot 100 (Idented 100a) TAKE 2		<u>IN:</u> 143828 <u>OUT:</u> 143852	
			<u>Dur:</u> 1'26" <sup>12"</sup>	
			<u>TOTAL:</u> <del>10'20"</del> <sup>11'28"</sup>	<u>11'13"</u>
	<u>SC. 12<sup>9</sup> OLD BANQUET HALL</u>			
20	Shot 304 TAKE 1	923749/ 927583	<u>IN:</u> 155150 <u>OUT:</u> 155220	
	Shot 305 (Look for OUT)		<u>IN:</u> 155304 <u>OUT:</u>	
	<u>Cut to</u> Shot 305A		<u>IN:</u> 155409 <u>OUT:</u>	
	Shot 306 TAKE 2	419264	<u>IN:</u> 233517 <u>OUT:</u>	
	Shot 307 TAKE 1		<u>IN:</u> 233600 <u>OUT:</u>	
	Shot 308 TAKE 1 (2 Alternatives)	923749/ 927583	<u>IN:</u> 155535 <u>OUT:</u> 155547	
		419264	<u>IN:</u> 233700 <u>OUT:</u>	
			<u>Dur:</u> <sup>0'30"</sup> <del>1'00"</del>	
			<u>TOTAL:</u> <del>11'20"</del> <sup>12'28"</sup>	<u>12'03"</u>
	<u>SC. 13 TARDIS IN VOID</u>			
22	Shot 483 & 484 TAKE 1	925093/ 927006	<u>IN:</u> 204358 <u>OUT:</u> 204415	
	Shot 485-490 TAKE 1		<u>IN:</u> 204503 <u>OUT:</u> 204544	
			<u>Dur:</u> <sup>0'59"</sup> <del>1'00"</del>	
			<u>TOTAL:</u> <del>12'20"</del> <sup>12'27"</sup>	<u>12'03"</u>



"DR. WHO: WARRIORS' GATE" Ep.2

EDITING NOTES

<u>Page</u>	<u>Shot/Scene</u>	<u>Reel No:</u>	<u>Time Code</u>	<u>Duration:</u>
	SC. 14 BRIDGE OF PRIVATEER		TOTAL b/f:	<del>12'20"</del> <sup>12'03"</sup> (12'27")
24	Shots 102 & 102A TAKE 2	MASTER 927902/ 923554	IN: 144530 OUT: 144540	
24	<u>CUT IN:</u> Shot 103		IN: 145356 OUT: 145359	
24	Shot 104	MASTER	IN: 144541 OUT: 144543	
24	<u>CUT IN:</u> Shot 105		IN: 145402 OUT: 145407	
25	Shot 106-108	MASTER	IN: 144550 OUT: 144630	
	(Lift off PACKARD'S line)			
26	<u>CUT IN:</u> Shot 109		IN: 145444 OUT:	
26	Shot 110 & 111	MASTER	IN: 144631 OUT: 144657	
26	<u>CUT IN:</u> Shot 112		IN: 145510 OUT: 145512	
27	SHOT 113-114A	MASTER	IN: 144701 OUT: 144722	
			Dur: 1'52"	
			TOTAL:	<del>14'12"</del> <sup>14'19"</sup> 13'49"



"DR. WHO: WARRIORS' GATE" Ep.2

EDITING NOTES

Page	Shot/Scene	Reel No:	Time Code	Duration:
	<u>SC. 15 OLD BANQUET HALL</u>		TOTAL b/f:	13'49"
28	<del>Shot 309</del> TAKE 2	923749/ 927583	IN: 160401 OUT: 160433/4	14'19"
			Dur: 0'32"	
			TOTAL: 14'17"	14'57"
	<u>SC. 15a BRIDGE OF PRIVATEER</u>			
29	<del>Shot 115 &amp; 116</del>	927902/ 923554	IN: 145007 OUT: 145030	
			Dur: 0'24"	14'37"
			TOTAL:	15'05"
	<u>SC. 16 VOID BY PRIVATEER</u>			
30	<del>Shots 426-432</del> TAKE 1	926939/ 927005	IN: 145025 OUT: 145103	
			Dur: 0'38"	15'14"
			TOTAL:	15'53"
	<u>SC. 17 THE VOID</u>			
32	<del>Shot 491</del> TAKE 1	925093/ 927006	IN: 204729 OUT: 204803	
			Dur: 0'35"	
			TOTAL:	16'28"
	<u>SC. 18. "OLD" BANQUET HALL</u>			
33	<del>Shot 310.</del> TAKE 1 <u>MASTER</u>	923749/ 927583	IN: 160706	
	<del>Shot 310A</del> CUT IN of K9: TAKE 2		IN: 161112 OUT: 161118	
	<del>Shot 311</del> Back to MASTER at:	MASTER	OUT: 160811	
			Dur: 1'05"	
			TOTAL:	16'21" 17'33"
	<u>SC.19 . STOREROOM OF THE PRIVATEER</u>			
37	Shot 13a TAKE 1	927832/ 926798	IN: 205155	
	NOTE: Super noise of machines in DUB		OUT: 205235	
			Dur: 0'41"	
			TOTAL:	16'55" 18'04"
	<u>SC.20. ADRIC IN THE VOID</u>			
36	Shot 492 TAKE 1	925093/ 927006	IN: 204907 OUT: 204915	
			Dur: 0'08"	
			TOTAL:	17'07" 18'12"



*Stape*

"DR. WHO: WARRIORS' GATE" Ep. 2

EDITING NOTES

Page	Shot/Scene	Reel No:	Time Code	Duration
	SC. 21 STOREROOM OF PRIVATEER		TOTAL b/f:	17'07"
37	Shot 35 TAKE 3	925061/928437	IN: 151210/11 OUT: 151303/5	Dur: 0'56" TOTAL: 18'02"
	SC. 22 BRIDGE OF PRIVATEER			
39	Shot 117 onwards ROMANA's reaction to scream	" " "	IN: 165812 OUT: 165817	Dur: 0'05" TOTAL: 18'07"
	SC. 23 STOREROOM OF PRIVATEER			
40	Shot 36 TAKE 1	" " "	IN: 151816 OUT: 151835/6	Dur: 0'30" TOTAL: 18'37"
	SC. 24 OLD BANQUET HALL			
41	Shot 312-314A TAKE 1	923749/927583	IN: 161842 OUT: 161923	Dur: 0'42" TOTAL: 19'19"
	SC. 25 THE GATEWAY			
42	Shot 471 TAKE 1	926939/927005	IN: 165955 OUT: 170015	Dur: 0'20" TOTAL: 19'39"
	SC. 26 OLD BANQUET HALL			
43	Shot 314A-319A MASTER	923749/927583	IN: 16493 OUT: 165048	
44	CUT IN: Shot 319B Back to MASTER for		IN: 165424 OUT: 165429	
45	Shot 319C- 326 TAKE 1		IN: 165055 OUT: 165150 or later	
46	Shot 326A (Idented 328) (GUNDAN thru mirror)		IN: 144704/5 OUT: 144708	
	Shot 326B Back to MASTER		IN: 165153 OUT: 165201	21'46"
	<u>On to include SC.29</u>			
50	Shot 329 TAKE 1 ("Doctor knows, where's he gone. Find him!")		IN: 170124 OUT: 170135	
	<u>On to include SC.31</u> Shot 330 TAKE 1		IN: 170709 OUT: 170711	
52	Shot 331 TAKE 1 (End of 329)		IN: 170738 OUT: 170142	
	Shots 332-334. TAKE 1		IN: 170712 OUT: 170718	Dur: 3'41" TOTAL: 23'20"



Page: Shot/Scene

Reel No:

Time Code: Duration:

No SC.27

TOTAL b/f: 23'20"

SC.28. OUTSIDE STOREROOM.

49

Shot 148 TAKE 2  
LAZLO takes blanket off

925061/928347 IN: 164118

OUT: 164132

Dur: 0'14"

TOTAL: 23'34"

NO SCENES 29 (INCLUDED in 26)

30

31 (INCLUDED in 26)

32

33

34

35

22'21"

SC. 36 "OLD" BANQUET HALL

56

Shot 335 TAKE 2  
DOCTOR back into HALL "Come on K9"

923749/927583 IN: 171413

OUT: 171416

On to include SC.38

58

Shot 336 (TAKE 5 ? or TAKE 2 above of 335)  
DR. retreats thru mirror

IN: LOOK AT

OUT:

On to include SC.41

Shot 338 K9 at mirror

926288/927057 IN: 193116

OUT: 193123

Dur:

TOTAL: 22'54"

SC.37. LAZLO's P.O.V.

)\*\*\*INTERCUT between SCS 37 &amp; 39

925061/928347 IN:

OUT:

Dur:

TOTAL:

NO SCENE 38 (INCLUDED in 36)

SC.39. BRIDGE

ROMANA hearing LAZLO's approach " " " "

IN:

OUT:

TOTAL: 24'04"

CLOSING CREDITS:

926989

TAKE 1

IN: 193105

OUT: 193219

Dur: 1'12"

26'17/8



DOCTOR WHO: WARRIORS' GATE: 5S

-1-

RE-EDITING NOTES: Episode 2

J6343

Voye

REEL 413765

LD40564/72

Reel Nos:

Time Code

DUB-EDIT to end of SC.4

OUT: 10.05.04

EDIT 1: SC.5. TARDIS IN VOID

9 TAKE OUT: Screen shot of  
ROMANA w/RORVIK & CO

IN: 10.05.55  
OUT: 10.06.04

REPLACE BY: Original of  
same shot:

926939/927005 IN: 153340

Out early for end of scene at: " " " " OUT: 153410 approx

(THIS MEANS lose: TIME CODE 10.0.23 - 10.0639)

EDIT 2: SC.7. ~~"OLD" BANQUET HALL~~ (Previously SC.6)

13 TAKE OUT: Start of scene  
& come into it at:

413765

10.07.10  
IN: 10.06.54

If into original, at:

923749/927583 IN: 15.49.45 approx

413765

OUT: 10.07.10

EDIT 3: SC.12. BRIDGE

17 TAKE OUT: Shot 94 &  
start scene at Shot 95  
(Lose TC. 100952-101009)

413765

IN: 10.10.10

If using original:

927902/923554 IN: 14.35.46/7

OUT: ???

EDIT 4: SC.13. THE VOID

22 Keep scene up to  
mid-Shot 488 "...affirmative"

413765

OUT: 10.11.36

EDIT 5: SC.14. BRIDGE

24 KEEP up to end Shot 105

413765

OUT: 10.12.10 approx

INSERT: End of Shot 490

" "

IN: 10.11.56

after: LANE: "That's how you tell"

OUT: 10.12.02

Carry on with rest of scene but  
CUT OUT of it at end of

END AT: 10.13.40

RORVIK: "...don't think I've finished  
with you yet " (Lose 8 secs)



EDIT.Reel Nos:Time Code:EDIT 6: SC.15a. BRIDGE OF PRIVATEER

Lose last 2 seconds !!

413765

10.14.35 -  
10.14.37EDIT 7: SC.18. "OLD" BANQUET HALLLose CUT-IN of K9: Shot 310A " " " AT:10.16.12(original was on:  
161112-161118)

923749/927583

EDIT 8: SC.29. "OLD" BANQUET HALL (Within SC.26)CUT IN to scene as tight as possible to PACKARD's words  
"There's a way out thru there"

413765

IN: 102146EDIT 9: SC.36. "OLD" BANQUET HALL (includes SC.41)

END SCENE at

" " "

102246

EDIT 10: HAND-HELD INTERCUTTING SEQUENCELS ROMANA: PICK UP at  
END at:

" " "

IN: 1023.00  
OUT:102303EDIT 11: SAME SEQUENCEFollow shot above immediately  
with: K9 "Access required"IN: 102247  
OUT:102254EDIT 12: SAME SEQUENCELose start of shot tilting  
up to ROMANA's face:

RETAIN: BCU ROMANA

OUT: must find  
IN: 102344EDIT 13: DUB ACROSS the remainder of the episode.



REF. WHO: WARRIORS' GATE: Ed. 3

-1-

EDITING NOTES

Page: Shot/Scene

416523

Reel No:

Time Code: Duration

OPENING TITLES

923936

IN: 175336

OUT: 175411/12

Dur: 0'35/6"

LDL COS7F/72 = 414/290 36360

REPRISE SCENES: from Spool No:

413765

36343

Dur: ???

SC. 1 (9) BRIDGE

CUT IN: Shot 153

928241/928046

Dur: 0'14"

TOTAL: 1'51"



Page: Shot/Scene Reel No: Time Code: Duration:

6 SC. 6 BEHIND THE MIRROR

TOTAL b/f: 1'51"

~~Shot 338A (Idented 338)~~

~~926288/927057~~

~~Shot 339 TAKE 1~~

926288/927057 IN: 194744  
OUT: 194749

Dur: 0'05"  
TOTAL: 1'56"

SC. 7 "OLD" BANQUET HALL

7 For Shot 340 TAKE 1

926288/927057 IN: 195227  
OUT: 195237

Dur: 0'10"  
TOTAL: 2'06"  
1'56"

SC. 8 BEHIND THE MIRROR

8 Shot 341 TAKE 1  
(Reaction at end not possible -  
NO CUT)

926288/927057 IN: 195040  
OUT: 195056

Dur: 0'16"  
TOTAL: 2'22"  
2'10"

SC. 9 BRIDGE OF PRIVATEER

9 Shot 153  
Shot 154 TAKE 1

~~925061/928437~~ IN:  
OUT:

927902/923554 IN: 165229  
OUT:

Dur:  
TOTAL: 2'23"



<u>Page:</u>	<u>Shot/Scene</u>	<u>Reel No:</u>	<u>Time Code:</u>	<u>Duration:</u>
			<u>TOTAL b/f 2'23"</u>	
	<u>SC.10. "OLD" BANQUET HALL</u>			
10	Shots 342-343 Look at both "LASER" shot takes:	926989	T.1 IN: 201259 T.2 IN: 201415 OUT:	Dur: TOTAL:
	<u>SC.11. BEHIND THE MIRROR</u>			
12	Shot 348. TAKE 1 *** RORVIK's "Thought, I said..." may not be clear on this take.	926288/927507	IN: 195434 OUT: 193444 Dur: 0'10" TOTAL: 3'00"	
	<u>SC.11A. "OLD" BANQUET HALL</u>			
11	Shot 345. TAKE 2 Start with RORVIK kicking mirror	" " " "	IN: 193520 OUT: 193529 Dur: 0'09" TOTAL: 3'09"	
	<u>SC. 11B. ADRIC IN VOID</u>			
	Shot 493 (Originally Sc.2/40)	925093/927006	IN: 205116 OUT: 205132 Dur: 0'16" TOTAL: 3'25" 3'21"	
	<u>SC.12. "OLD" BANQUET HALL</u>			
13	Shot 346. TAKE 2  RORVIK kicks K9, K9 advances on RORVIK  Shot 346A. (347) Much closer K9 shot	926288/927057	IN: 193725 OUT: 193738   IN: 193848 OUT: 193854 Dur: 0'20" TOTAL: 3'45" 3'40"	
	<u>SC.13. BEHIND MIRROR</u>			
14	Shot 349 TAKE 1	" " " "	IN: 195617 OUT: 195725 Dur: 0'08" TOTAL: 4'53" 4'45" 4'47"	
	<u>SC.14. BRIDGE OF PRIVATEER</u>			
16	Shots 155-156 TAKE 2	927902/923554	IN: 170638 OUT: 170800 Dur: 1'12" TOTAL: 6'05" 6'06"	
	<u>SC.15. "OLD" BANQUET HALL</u>			
19	Shot 350 TAKE 1	926288/927507	IN: 194101 OUT: 194107 Dur: 0'06" TOTAL: 6'11" 6'14"	



Page: Shot/Scene

Reel No:

Time Code: Serial:

20 SC. 16 BRIDGE OF PRIVATEER TOTAL b/f: 6'11"  
 Shot 157 TAKE 2 927902/923554 IN: 171559  
 OUT: 171623  
 Dur: 0'24"  
 TOTAL: 6'35" ✓

21 SC. 17 THE VOID  
 Shot 495 TAKE 1 925093/927006 IN: 205601  
 OUT: 205607  
 Shot 496 TAKE 3 " " " " IN: 210817  
 OUT: 210917

\*\*\*\*\* WHAT DO WE DO ABOUT ADRIC & K9's EAR

If buffer can be found  
 Start Shot 496A at

IN: 210908  
 OUT:

Dur:  
 TOTAL: 7'19"

23 ✓ SC. 18 OUTSIDE THE PALACE  
 ✓ ① Shot 280B - DR. WHO GATE:  
 ✓ ③ Shot 278 - Hedgerow 923936 IN:  
 ✓ ② Shot 280A - Dying Warriors OUT:  
 ✓ ④ Shot 279B & 279A 925093/927006 IN: 193852(279)  
 OUT: 194556(279A)  
 ✓ ⑤ Shot 280 Lion (striations of Time Ls) 926989 IN: 211828  
 OUT: 211837

2 Alternatives

OR: IN: 211931  
 OUT: 211939

\*\*\*SEE WHICH BEST FITS SOUND FROM  
 REEL NO: 925761 TAKE 3 at 215847

Dur:  
 TOTAL: 8'00"  
 8'07"

24 SC. 19 BRIDGE OF PRIVATEER  
 Shots 120 & 121 925061/928437 IN:  
 OUT:

Dur:  
 TOTAL:

SC. 20 VOID BY PRIVATEER  
 25 ✓ Shots 433-435 TAKE 3 926939/927005 IN: 145903  
 OUT: 145945

Dur: 0'42"  
 TOTAL: 8'42"

SC. 21 ENTRANCE HATCHWAY  
 27 ✓ Shots 24 & 25 927832/926798 IN:  
 OUT:

Dur: 0'30"  
 TOTAL: 9'12"  
 9'10"



Page:	Shot/Scene	Reel No:	Time Code:	Duration:
28	<u>SC. 22 OUTSIDE THE PALACE</u> ✓ Shots 270 & 271	925761/927183	TOTAL b/f: IN: 213028 OUT: 213047 Dur: 0'19" TOTAL: 9'31"	9'12"
29	<u>SC. 23 ENTRANCE HATCHWAY</u> ✓ Shots 26-32 TAKE 3 ✓ Shots 33 & 34 TAKE 3 (RESTARTED)	927832/926798	IN: 215627 OUT: 215717/28 IN: 215747 OUT: 215809 Dur: 0'56" TOTAL: 10'27"	10'48"
32	<u>SC. 24 OUTSIDE PALACE</u> ✓ Shot 272 TAKE 1 Continues on into 273	925761/927183	IN: 213712 OUT: 213726 Dur: 0'14" TOTAL: 10'41"	10'59"
33	<u>SC. 25 VOID BY PRIVATEER</u> ✓ Shot 437 TAKE 1 ✓ Shots 438 & 439 TAKE 2 **ROMANA'S LAST LINE TAKEN FOR SOUND 150842-150846	926939/927005 " " " "	IN: 150241 OUT: 150307 IN: 150715 OUT: 150816 Dur: 1'35" TOTAL: 12'16"	12'27"
35	<u>SC. 26 OUTSIDE THE PALACE</u> Shot 273 TAKE 1 Continues on from 272	925761/927183	IN: 213729 OUT: 213737 Dur: 0'08" TOTAL: 12'24"	12'35"
36	<u>SC. 27 DAMAGED AREA OF PRIVATEER</u> Shots 171-173	927684/927955	IN: 193548 OUT: 193548 Dur: 0'29" TOTAL: 12'53"	19'35"
37	<u>SC. 28 BRIDGE OF PRIVATEER</u> Shot 158	928241/928046	IN: 193543 OUT: 193612 Dur: 0'08" TOTAL: 13'01"	13'05"



Page:	Shot/Scene	Reel No:	Time Code: Duration:
	SC.29. PRIVATEER DAMAGED AREA.		TOTAL: b/f: 13'05"
38	Shots 174-175 TAKE 2 ?	927902/928554	IN: 194226 OUT: 194257
	Shots 176-178 TAKE 3	" " " "	IN: 194340 OUT: 194429
	No Shots 179 & 180		
	Shot 181: K9 coming from VOID (INSERT)	926989	IN: 201455 OUT: 204200
	Shot 181 (REMAINDER) TAKE 2 & 181A	927902/923554	IN: 200301 OUT: 200350
			Dur: 1'45"
			TOTAL: 14'46"
	<del>SC.30. RAMP OF PRIVATEER.</del>		14'58"
	<del>SC.33. OUTSIDE PALACE</del>		15'18"
2	Shot 440 TAKE 2	926939/927005	IN: 151152 OUT: 151220
			Dur: 0'28"
			TOTAL: 15'14"
	SC.31. ROMANA & LAZLO IN CORRIDOR		
44	Shots 9 - 10A. TAKE 4 was best	927832/926798	IN: 202027 OUT: 202050
			Dur: 0'20"
			TOTAL: 15'34"
	SC.32. ROMANA & LAZLO IN VOID.		
45	Shot 497 TAKE ?	925093/927006	IN: 2115-- OUT: 211603
	TAKE 2 211603 final TAKE start 211759		Dur: 0'05"
			TOTAL: 15'39"



Page: Shot/Scene Reel No: Time Code: Duration:

46 SC. 33 OUTSIDE THE PALACE TOTAL b/f: 15'39"  
 Shots 274-277 TAKE 1 925761/927183 IN: 213849  
 OUT: 213909  
 Dur: 0'20"  
 TOTAL: 15'59"  
 16'32"

SC. (35) CORRIDOR OF PALACE  
 33

47 SC. 34 THE VOID  
 Shot 498 TAKE 1 925093/927006 IN: 212112  
 OUT:  
 Shot 499 TAKE 1 " " " " IN: 212707  
 OUT:  
 CUT IN: Shot 499A F1: 213204  
 T2: 213258  
 Dur: 0'10"  
 TOTAL: 16'09"  
 16'59"

48 SC. 35 CORRIDOR OF PALACE  
 Shot 281 925761/927183 IN: 215120  
 OUT: 215128  
 Dur: 0'08"  
 TOTAL: 16'17"  
 16'26"

NO SCs 34 35 or 36

50 SC. 37 "NEW" BANQUET HALL  
 Shot 244 TAKE 2 OR 419264 " " IN: 205135  
 IN: 233050  
 MIX TO SHOT 351 SC. 38  
 Dur: 0'12"  
 TOTAL: 16'29"

1 SC. 38 "OLD" BANQUET HALL  
 Shot 351 (LOOK AT FROM 200602) 926288/927057 IN: 200648  
 NO SHOTS 352 & 353 OUT: 200658  
 POSSIBLE CUT IN: Of New Axe 419264 IN: 232702  
 into Table 925761/927183 IN: 212011  
 52 Shot 354 357 926288/927057 IN: 202058  
 OUT: 202117  
 Shot 360A (Idented 358) TAKE 1 IN: 202531  
 OUT: 202534

POSSIBLE CUT IN: (RORVIK + GUN advancing to  
 CAM.)

OR: (RORVIK's Reaction) Shot 359 IN: 202118  
 OUT: 202126

Shot 360 IN: 202248  
 OUT: 202256

Shot 361 923749/927583 IN: 151026  
 OUT: 151030

Dur: 0'55"  
 TOTAL: 17'24"



Page: Shot/Scene

Reel No:

Time Code: Duration:

TOTAL b/f: 17'24"

SC.39. THARIL PALACE GARDENS.

53 Shot 283 TAKE 1

926939/927005 IN: 144515

OUT: 144530

Dur: 0'15"

TOTAL: 17'39"

SC.40. "NEW" BANQUET HALL.

54 Shot 245. TAKE 3

925761/927183 IN: 205613

OUT: 205623

Dur: 0'10"

TOTAL: 17'49"

SC.41. "OLD" BANQUET HALL.

55 Shots 362-365 TAKE 1

926288/927057 IN:

OUT:

Dur: 0'30"

TOTAL: 18'19"

SC.42. "NEW" BANQUET HALL.

\*\*\*\*\*

START OF REPRISE for EP.4

57 Shots 246-249 TAKE 1

925761/927183 IN: 210044

OUT: 210059

57/8 Shots 250-258

IN: 210317

OUT: 210359

58 Shot 258A

IN: 210517

OUT: 210519

Shot 259 *Romy: ... DR's in danger.*

IN: 212402

OUT: 212405

58/9 Shots 260-264: *GUNDAMS IN*

IN: 211325

OUT: 211328

Shot 264A *ROMANA to DR.*

IN: 211703

OUT: 211709

59 Shot 268 *VPR AXE*

419264

IN: 232702

OUT:

CU OLD AXE

926288/927057 IN: 204200

OUT:

4(Ep.4) Shot 371 *"Well Doctor, this is a surprise!"*

IN: 205930

OUT: 205935

Dur: 1'35"

TOTAL: 19'54"

60 END CREDITS:

926989

IN: 175336

OUT: 175421/2

Dur: 1'12"

TOTAL: 21'06"



Page: Shot/Scene **420089** Reel No: **Save** Time Code: Duration:

1 OPENING TITLES 923936 IN: 175604/5  
LDL / C058 A OUT: 175640 0'35"

REPRISE

~~444290~~  
**30363**

IN: 2000.00  
OUT: 2102.

Dur: 1'02"

TOTAL: 1'37"

\*\*\*\* Before starting: Look for some way of indicating TIME SUSPENDED

SC. 2. "OLD" BANQUET HALL

4 Shot 372 - 376. MASTER TAKE 2 926288/927057 IN: 205936  
OUT: 210010  
5 INSERT Shot 377 after: "DR: "Much the best  
way when you can do it" CU ROMANA IN: 210235  
OUT: 210238/9  
Continue with:  
Shots 378-381 from MASTER: IN: 210015  
OUT: 210045  
After: "DR: .. the talent you hunt  
them for."

6 INSERT Shot 382: CU ROMANA: "A cul-de-sac" IN: 210316  
OUT: 210317

MASTER continues:

Shots 383- 387 IN: 210046  
OUT: 210131/2

7 INSERT: Shot 389: MS PACKARD: "I don't  
believe it IN: 212949  
OUT: 212953

MASTER continues:

Shots 390- 394: TAKE 2 IN: 212557  
Ends with: "DR: ...this place is in  
worse shape than we thought" OUT: 212644

9 INSERT: Shot 395: "MS PACKARD: You can't get  
worse than the back of  
beyond" IN: 213009  
OUT: 213011

MASTER continues:

Shots 396-400 TAKE 2 IN: 212646  
OUT: 212707

INSERT: Shot 401: "PACKARD: At least hear  
him out. Whats the hurry?" IN: 213056  
OUT: 213059

MASTER continues:

Shots 402-408/9 IN: 212709  
OUT: 212831

Then:

11 Shots 410-416. TAKE 4 IN: 214144  
OUT: 214231

13 Shot 417 IN: 220351  
OUT: 220428

Shot 418 IN: 220447  
OUT: 220450

Dur: 6'05"

-1- /Scene continued... TOTAL: c/f: 7'42"



Page: Shot/Scene

Reel No:

Time Code: Duration:

TOTAL b/f 7'42"

SC.2 contd.

13 ✓ Shot 419

926288/927057

Look at both takes: TAKE 1

IN: 214821

OUT:

TAKE 2

IN: 214851

OUT: 214905

14 ✓ CUT-IN to Shot 419:  
RORVIK & Group Reaction

Starts: IN: 215145

OUT: 215147

✓ Shot 420

Ends: "DR: Here - take this (K9)  
Off you go .."

IN: 215155

OUT: 215206

(Shot 421) CU RORVIK

IN: 215301

OUT: 215304

THEN INTERCUT:

✓ RORVIK & Co: shuffling Right to Left

IN: 215710

OUT: 215733

with

✓ DR. on MZ

IN: 215901

OUT: 215915

8'10"

Shot 422 ENDS: "RORVIK: "Get them !

IN: 215750

OUT: 215801

Dur: (6'56")

TOTAL c/f: 8'38"



Page: Shot/Scene Reel No: Time Code: Duration:

3. GATEWAY ENTRANCETOTAL b/f: ~~8'38"~~16 Shots 472 - 472B TAKE 1 926939/927005 IN: 170315  
TAKE 2 IN: 170431

Dur: 0'06"

4. "OLD" BANQUET HALL. (Shot 422)8'39" TOTAL: ~~8'44"~~4. THE GATEWAY17 Shot 500 TAKE 5 926939/927005 IN: 171537  
OUT: 171549

Dur: 0'12"

TOTAL: 8'56"

5A. THE GATEWAY18 Shot 473 TAKE 2 925093/927006 IN: 194556  
OUT: 194627Shot 274 TAKE 1 " " " " IN: 195847  
OUT: 195922

Dur: 1'06"

TOTAL: 10'02"

5. TARDIS IN VOID20 Shot 456 TAKE 1 926939/927005 IN: 160500  
OUT: 160514

Dur: 0'14"

TOTAL: 10'16"

6. TARDIS CONSOLE ROOM21 ✓ Shot 214 & 215 923936 IN: 163100  
OUT:

## ✓ SCREEN INSERT

" " IN: 164317  
OUT: 16433422 *started. FIND AAWAY TAPES Section*  
Shot 215 (Cont.) for 215B.IN: 163157  
OUT:22 ~~Shot 215C - 217A~~925761/927183 IN: MUST FIND  
OUT:*TIGHTEN: be check w/ Rod.*INSERT: ADRIQ925761 " " IN: 194214  
OUT:

23 Shot 217A (Cont.) - 222A

IN: MUST FIND  
OUT: 194105

Dur: 2'11"

TOTAL c/f: 12'2"



Page: Shot/Scene

Reel No:

Time Code: Duration:

7. TARDIS & PRIVATEER IN VOID

TOTAL b/f: 12'27"

25 Shot 457 TAKE 1

926939/927005 IN: 160840

OUT:

Dur: 0'09" ?

TOTAL: 12'36"

8. BRIDGE OF PRIVATEER

26 ① BEGINNING OF SCENE TAKE 1 923936

IN: ~~121522~~OUT: ~~121540~~

TAKE 2

OR

IN: 122144

OUT: 122207

② FILM SHOT R. Setting by TARDIS  
END OF SCENE TAKE 1

927902/923554 IN: 172825

OUT:

TAKE 2

OR

IN: 172910

OUT:

③ 923936 122042 - 122207

④ Back to 927902

Dur: 0'38"

TOTAL: 13'14"

9. VOID BY PRIVATEER

28 Shot 182 TAKE 2

927684/927955 IN: 201548

OUT: 201603

Dur: 0'15"

TOTAL: 13'29"

10. HOLD OF PRIVATEER

29 Shots 14 &amp; 15

927832/926798 IN: 210231

OUT:

Dur: 0'15"

TOTAL: 13'44"

11. CORRIDOR OF PRIVATEER

31 Shot 16

" " " " IN: 210946

OUT: 211009

Dur: 0'23"

TOTAL: 14'07"

12. HOLD OF PRIVATEER

32 Shots 17 - 19 TAKE 3

925061/928437 IN: 143702

OUT: 143731/2

Dur: 0'29"

TOTAL: 14'36"

13. RAMP

33 Shots 441 - 441B TAKE 2

926939/927005 IN: 151555

OUT: 151608

Dur: 0'13"

TOTAL c/f: 14'49"



Page: Shot/Scene

Reel No:

Time Code: Duration:

14. DAMAGED AREA OF PRIVATEERTOTAL b/f: 14'49"

34-

37

DOCTOR & ROMANA UP TO DAMAGED  
AREA925061/928437 IN: 150447OUT: 150516

DOCTOR ONTO GANTRY

IN: 150734OUT: 150748

ROMANA ENTERS

IN: 150517OUT: 150523

ROMANA UP STAIRS

IN: 151012OUT: 151027

DOCTOR UP SECOND LADDER

IN: 150758OUT: 150804IN: 164007OUT: 164013IN: 162430OUT: 162435IN: 164018OUT: 164023IN: 162512OUT: 162519IN: 164025OUT: 164033IN: 162521OUT: 162527IN: 164036OUT: 164038IN: 163013OUT: 163025IN: 152737OUT: 152748IN: 160027OUT: 160039IN: 152749OUT: 152753DOCTOR: Earth it to the ladderIN: 152754OUT: 152805ROMANA: I know, I've done it!IN: 160040OUT: 160047

SPARKING ELECTRICS

IN: 160054OUT: 160103

ROMANA DOWN STAIRS

IN: 151413OUT: 151421

DOC/ROMANA/BIROC DE-MATERIALISE

IN: 154833MIX TOOUT: 154918MIX TO

EMPTY GANTRY

IN: 155000OUT: 155015



Page:	Shot/Scene	Reel No:	Time Code: Duration:
	SC.14 contd.		TOTAL b/f: 18'40"
	RORVIK REMOVES MANACLE		Dur: B/fwd: 3'51"
	RORVIK'S FAREWELL		IN: 160837
			OUT: 160912
			IN: 161059
			OUT: 161129
			Dur: (4'04")
			TOTAL: 18'53"

	<u>SC.15. HOLD OF PRIVATEER</u>		
40	Shots 20-22	925061/928437	IN: 144340/1
			OUT: 144405
	Shot 22A (LAZLO grabs SAGAN'S HAND)		IN: 145344
			OUT: 145349
	INSERT from VPR tape - Explosion	419264	IN: 233326
			OUT: 233345
	Shot 22B CU SAGAN	925061/928437	IN: 144554/5
			OUT: 144557
41	Shot 23 LAZLO moves round Hold		
	LOOK AT TAKE 2 & TAKE 3	TAKE 2	IN: 145909
		TAKE 3	IN: 150243
			OUT: 150322
			Dur: 1'20"
			TOTAL: 21'23"

	<u>SC.16. THE VOID</u>		
42	FILM: PRIVATEER's Engines		
	& TARDIS GLOWING		
	Shot 458: DR., ROMANA & BIROC to	926939/927005	
	to TARDIS: TAKE 2		IN: 162547
			OUT: 162553
	Shots 459-467A	TAKE 2	
		" " "	IN: 163436/4
			OUT: 163509/10
			Dur: 0'41"
			TOTAL: 22'04"

/continued.....



Strand/Series Title <b>"DOCTOR WHO"</b>				<b>MEMO</b>				
Programme Title <b>"WARRIORS' GATE"</b>								
Episode/Sub. Title <b>Episodes: 1/2/3/4</b>				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop 1
Project Number <b>02340/9291, 9292 9293, 9294</b>		Prod. Costing Wk(s) <b>43</b>	Channel <b>1</b>	<b>SHEILA HODGES</b>		<b>Room 313/4, Sulgrave House</b>		
Programme Identificat'n Number <b>1: LDL/ C055 S; C056 L; C057 F; C058 A</b>		Studio <b>TC3 &amp; TC1</b>	Week(s) <b>38 &amp; 40/41</b>					
Production date(s) <b>WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980</b>		Week(s) <b>---</b>						
Filming/O.B. date(s) <b>NONE</b>		Room No. / Building	Tel. Extn.	Department				
Producer <b>JOHN NATHAN-TURNER</b>		<b>204 Union Hse.</b>	<b>3667/4111</b>	<b>Drama</b>	File Copy			
Director <b>PAUL JOYCE</b>		<b>512 Thresh Hs.</b>	<b>2221/2</b>	<b>Ser/Serials</b>	Date <b>4.11.80</b>			
Designer <b>GRAEME STORY</b>		<b>400 Scene Blk.</b>	<b>2500</b>	<b>Design</b>				

SUBJECT **SUPPLEMENTARY FEES TO ARTISTS**

Dear Sheila,

In connection with the attached: you will remember you mentioned to me that you were waiting to hear from us how much to pay for discomfort fees. Graeme Harper, our P.A. tells me that he thought he had asked you to offer £ to each of the Walk-Ons to whom it is relevant, as in most cases they were not expected to have the plastic face piece on for the whole studio day, ~~XXXXXXXXXXXX~~ on more than two occasions, and in one or two cases on only one day.

Would you please, therefore, either offer as follows, or just include the payment anyway, whichever you think is simplest ?

JOE SANTO	£
MICHAEL GORDON BROWNE	£
CARL BOHUN	£ (only called on one day)
ANDY HART	£
LAURIE GOODE	£
JAMES MUIR	£
JEFF WAYNE	£

Also, will you please pay STEPHEN FROST a fee for having his moustache removed ?

Many thanks !

*Laure*  
(Production Assistant)



Strand/Series Title				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
"DOCTOR WHO"				Distribution		Denotes Recipient	
"WARRIORS' GATE"				To:		Room No. and Building	
Episodes: 1/2/3/4				Booking Assistant:		S.207 S.H. S.314 S.H.	
Project Number		02340/9291, 9292 9293, 9294	Prod. Costing Wk(s)	43	Channel		1
Programme Identificat'n Number		11 LDL/ C055 S; C056 L; C057 F; C058 A	Studio	TC3 & TC1	Dept. Org.:		A/D.Man.S.S.D.Tel. 404 Threshold
Production date(s)		WED/THU/FRI: 17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980	Week(s)	38 & 40/41			
Filming Occ. Date(s)		REVISED DATES DUE TO NONE STRIKE 24/25/26 SEPT.	Week(s)	--			
Producer		JOHN NATHAN-TURNER	Room No. / Building	204 Union Hse.	Tel. Extn.	3667/4111	Department
Director		PAUL JOYCE		512 Thresh Hs.	2221/2		Drama
Designer		GRAEME STORY		400 Scene Blk.	2500		Design
							File Copy
							Date
							4.11.80

CAMERA REHEARSAL and RECORDING (give Dates and Times):

24th Sept:	Overall studio hours: 1400-2200	Recording: 1930-2200	
25th Sept:	Overall studio hours: 1030-2200	Recording: 1430-1715	1930-2200
26th Sept:	Overall studio hours: 1030-2200	Recording: 1430-2725	1930-2200
2nd Oct:	Overall studio hours: 1200-2200	Recording: 1930-2200	
3rd Oct:	Overall studio hours: 1030-2200	Recording: 1430-1715	1930-2200
4th Oct:	Overall studio hours: 1030-2200	Recording: 1430-2725	1930-2200

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS  
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound., Pre-Rec., Dubbing; Filming; Photocal; Read-thro; Fittings; Expenses etc.,	£	p
TOM BAKER	6.09.80		Additional Reh. day	13	50
			TOTAL:	13	50
LALLA WARD	6.09.80		Additional Reh. day	13	50
	24.09.80	1430 - 2200	Extra Rec. day	13	50
	2.10.80	1130 - 2200	Extra Rec. day	13	50
			O/time: 1/2 hour	19	00
	26.09.80	1000 - 2230	O/time: 1/2 hour	19	00
			TOTAL	78	50
MATTHEW WATERHOUSE	6.09.80		Additional Reh. day	13	50
	26.09.80	1000 - 2230	O/time: 1/2 hour	19	00
	3.10.80	1630 - 2206	Extra Rec. day	13	50
			TOTAL	46	00
JOHN LEESON	6.09.80		Additional Reh. day	13	50
			TOTAL:	13	50
CLIFFORD ROSE	6.09.80		Additional Reh. day	13	50
	26.09.80	1015 - 1800	Extra Rec. day	13	50
			TOTAL	27	00
KENNETH COPE	24.09.80	1430 - 2200	Extra Rec. day	13	50
			TOTAL	13	50
DAVID KINCAID	24.09.80	1400 - 2200	Extra Rec. day	13	50
			TOTAL:	13	50
			TOTAL C/fwd:	205	50



Strand/Series Title	"DOCTOR WHO" 5S		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued) Page No. 2	
Programme Title	"WARRIORS' GATE"					
Episode/Sub. Title	Episodes: 1/2/3/4					
Project Numbers	02340/9291,9292 9293,9294					
Programme Identificat'n Number	1 LDL/C055 S; C056 L; C057 F; C058 A					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
✓ HARRY WATERS	24.09.80	1430 - 2200	B/fwd Extra Rec. day	205	50
			TOTAL	13	50
✓ FREDDIE EARLLE	6.09.80 24.09.80	1430 - 2200	Additional Reh. day Extra Rec. day	13	50
			TOTAL	27	00
✓ VINCENT PICKERING	26.09.80	1000 - 1800	Extra Rec. day	13	50
			TOTAL	13	50
✓ DAVID WESTON	22.08.80 3.09.80 5.09.80 24.09.80 25.09.80 26.09.80 2.10.80 3.10.80 4.10.80	1130 - 2300 (No meal breaks) 1000 - 2300 1000 - 2300 1130 - 2300 1000 - 2300 (No lunch break) 1000 - 2300	Wig fitting Wig fitting Wig fitting O/Time: 1½ hours Extra Rec. day O/Time: 3 hours O/Time: 1½ hours Extra Rec. day O/Time: 1½ hours O/Time: 2 hours Extra Rec. day O/Time: 3 hours	5 5 5 57 13 114 57 13 57 76 13 114	00 00 00 00 50 00 00 50 00 00 50 00
			TOTAL	530	50
✓ JEREMY GITTINS	21.08.80 1.09.80 3.09.80 24.09.80 25.09.80 26.09.80 2.10.80 3.10.80 4.10.80	1130 - 2300 (No meal breaks) 0930 - 2300 (No supper break) 1030 - 1900 1200 - 2300 1030 - 2300 (No lunch break) 1000 - 2300	Wig fitting Wig fitting Wig fitting O/Time 1½ hours O/Time: 2½ hours Extra Rec. day Extra Rec. day O/Time: 1 hour O/TIME: 2 hours O/Time: 1 hour	5 5 5 57 95 13 13 38 76 38	00 00 00 00 00 50 50 00 00 00
			TOTAL	346	00
			TOTAL C/fwd	1136	00



Strand/Series Title		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)				(Continued)	
Programme Title						Page No.	*
Episode/ Sub. Title						3	
Project Numbers							
Programme Identificat'n Number							
"DOCTOR WHO" 5S							
"WARRIORS' GATE"							
Episodes: 1/2/3/4							
02340/9291,9292 9293,9294							
1 LDL/C055 S; C056 L; C057 F; C058 A							
Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p		
✓ ROBERT VOWLES	14.08.80		B/fwd	1136	00		
	22.08.80		Costume fitting	5	00		
	4.09.80		Costume fitting	5	00		
			TOTAL:	15	00		
✓ JOE SANTO	13.09.80		Wig fitting	7	00		
	15.09.80		Wig fitting	7	00		
	24.09.80	1130 - 2300	O/Time: 3 hours	13	50		
			Additional Ep. fee	14	50		
	2.10.80	1200 - 2230	O/Time: 2 hours	9	00		
			2 interrupted meals	9	00		
	4.10.80	1000 - 2245	O/Time: 4 hours	18	00		
			Discomfort fee - as discussed	10	00		
			TOTAL	88	00		
✓ ERIKA SPOTSWOOD	30.09.80		Wig fitting	7	00		
			TOTAL	7	00		
✓ MICHAEL GORDON-BROWNE	1.09.80		Wig fitting	7	00		
	11.09.80		Wig fitting	7	00		
	24.09.80	1130 - 2300	O/Time: 3 hours	13	50		
			Additional Ep. fee	14	50		
	25.09.80	0930 - 1530	Extra Rec. day	29	00		
	2.10.80	1200 - 2230	O/Time: 2 hours	9	00		
			2 interrupted meals	9	00		
	4.10.80	1000 - 2245	O/Time: 4 hours	18	00		
			Discomfort fee - as discussed	10	00		
			TOTAL	117	00		
✓ ROBIN McPHERSON	25.09.80	1000 - 2200	O/Time: 3 hours	13	50		
	26.09.80	1000 - 1800	Extra Rec. day	29	00		
	3.10.80	1030 - 2206	O/Time: 3 hours	13	50		
			Additional Ep. fee	14	50		
	4.10.80	1030 - 2200	O/Time: 3 hours	13	50		
			Additional Ep. fee	14	50		
			TOTAL	98	50		
TOTAL C/fwd				1461	50		



Strand/Series Title	"DOCTOR WHO" 5S		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)	
Programme Title	"WARRIORS' GATE"					
Episode/Sub. Title	Episodes: 1/2/3/4				Page No.	4
Project Number	02340/9291,9292 9293,9294					
Programme Identificat'n Number	1 LDL/C055 S; C056 L; C057 F; C058 A					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh.; Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
✓ MIKE MUNGARVAN			B/fwd	1461	50
	24.09.80	1330 - 2200	Additional Ep. fee	14	50
	25.09.80	1000 - 2200	O/Time: 3 hours	13	50
			Additional Ep. fee	14	50
	3.10.80	1030 - 2206	O/Time: 3 hours	13	50
			Additional Ep. fee	14	50
	4.10.80	1030 - 2200	O/Time: 3 hours	13	50
			Additional Ep. fee	14	50
			<u>TOTAL</u>	98	50
✓ CARL BOHUN	24.09.80	1130-2300	O/Time: 3 hours	13	50
			Additional Ep. fee	14	50
			Discomfort fee - as discussed	5	00
	25.09.80	1000 - 1530	Extra Rec. day	29	00
			<u>TOTAL</u>	62	00
✓ ANDY HART	24.09.80	1130 - 2300	O/Time: 3 hours	13	50
			Additional Ep. fee	14	50
	25.09.80	1000 - 1530	Extra Rec. day	29	00
	2.10.80	1200 - 2230	O/Time: 2 hours	9	00
			2 Interrupted meals	9	00
	4.10.80	1000 - 2245	O/Time: 4 hours	18	00
			Discomfort fee - as discussed	10	00
	9.09.80		Wig fitting	7	00
	11.09.80		Wig fitting	7	00
			<u>TOTAL</u>	117	00
✓ LAURIE GOODE	8.09.80		Wig fitting	7	00
	11.09.80		Wig fitting	7	00
	2.10.80	1200 - 2230	O/Time: 2 hours	9	00
			2 interrupted meals	9	00
	4.10.80	1000 - 2245	O/Time: 4 hours	18	00
			Discomfort fee - as discussed	10	00
			<u>TOTAL</u>	60	00
			TOTAL C/fwd:	1799	00



Strand/Series Title	"DOCTOR WHO" 5S		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)	
Programme Title	"WARRIORS' GATE"					
Episode/Sub. Title	Episodes: 1/2/3/4				Page No.	5
Project Numbers	02340/9291,9292 9293,9294					
Programme Identificat'n Number	1 LDL/C055 S; C056 L; C057 F; C058 A					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
✓ JAMES MUIR			B/fwd	1799	00
	10.09.80		Wig fitting	7	00
	11.09.80		Wig fitting	7	00
	24.09.80	1130 - 2300	O/Time: 3 hours	13	50
			Additional Ep. fee	14	50
	2.10.80	1200 - 2230	O/Time: 2 hours	9	00
			2 Interrupted meals	9	00
	4.10.80	1000 - 2245	O/Time: 4 hours	18	00
			Discomfort fee - as discussed	10	00
			<u>TOTAL</u>	88	00
✓ JEFF WAYNE	2.09.80		Wig fitting	7	00
	11.09.80		Wig fitting	7	00
	2.10.80	1200 - 2230	O/Time: 2 hours	9	00
			2 interrupted meals	9	00
	4.10.80	1000 - 2245	O/Time: 4 hours	18	00
			Discomfort fee - as discussed	10	00
			<u>TOTAL</u>	60	00
✓ PAT GORMAN	1.9.80		Costume fitting	7	00
	30.9.90		Costume fitting	7	00
	29.9.80		1 Rehearsal day	22	50
	2.10.80	1200 - 2200	O/Time: 1 hour	4	50
	3.10.80	0930 - 2206	O/Time: 4 hours	18	00
			<u>TOTAL</u>	59	00
✓ MAURICE CONNOR	1.09.80		Costume fitting	7	00
	24.09.80		Costume fitting	7	00
	30.09.80		Costume fitting	7	00
	2.10.80	1200 - 2200	O/Time: 1 hour	4	50
			<u>TOTAL</u>	25	50
✓ TONY PRYOR	4.9.80		Costume fitting	7	00
	2.10.80	1200 - 2200	O/Time: 1 hour	4	50
			<u>TOTAL</u>	11	50
			TOTAL C/fwd	2043	00



Strand/Series Title	"DOCTOR WHO" 5S		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)	
Programme Title	"WARRIORS' GATE"				Page No.	6
Episode/Sub. Title	Episodes: 1/2/3/4					
Project Number	02340/9291,9292 9293,9294					
Programme Identification Number	1 LDL/C055 S; C056 L; C057 F; C058 A					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
✓ JOHN BLACKMAN	1.09.80 29.09.80 2.10.80	1200 - 2200	B/fwd  Costume fitting Costume fitting O/Time: 1 hour  <u>TOTAL</u>	2043  7 7 4  18	00 00 00 50  50
✓ BRIAN MOOREHEAD	2.09.80 24.09.80 29.09.80 2.10.80	1200 - 2200	Costume fitting Costume fitting Costume fitting O/Time: 1 hour  <u>TOTAL</u>	7 7 7 4  25	00 00 00 50  50
✓ CHRIS MICHELLE	2.09.80 30.09.80 2.10.80	1200 - 2200	Costume fitting Costume fitting O/Time: 1 hour  <u>TOTAL</u>	7 7 4  18	00 00 50  50
			<u>TOTAL</u>	2105	50

*Steve Davis*

Trainee Production Assistant



Strand/Series Title <b>"DOCTOR WHO"</b>				INFORMATION MEMO – TELEVISION DESIGN			
Programme Title <b>"WARRIORS" GATE</b>				Distribution		Denotes Recipient	
Episode/Sub. Title <b>Episodes: 1/2/3/4</b>				To:		Room No. and Building	
Project Number <b>02340/9291, 9292 9293, 9294</b>		Prod. Costing Wk(s) <b>43</b>		Channel <b>1</b>		<b>Sheila Hughes</b> Rm. 313/314, Sulgrave <b>Manager</b>	
Programme Identificat'n Number <b>11 LDL/ C055 S; C056 L; C057 F; C058 A</b>		Studio <b>TC3 &amp; TC1</b>		Copy to: <b>Anji Smith</b>		<b>Rm.202, Union Hse</b> 	
Production date(s) <b>WED/THU/FRI:17/18/19 SEP THU/FRI/SAT: 2/3/4 OCT 1980</b>		Week(s) <b>38 &amp; 40/41</b>		Week(s) <b>--</b>			
Filming/O.B. date(s) <b>NONE</b>		Room No. / Building		Tel. Extn.		Department	
Producer <b>JOHN NATHAN-TURNER</b>		204 Union Hse.		3667/4111		Drama	
Director <b>PAUL JOYCE</b>		512 Thresh Hs.		2221/2		Ser/Serials	
Designer <b>GRAEME STORY</b>		400 Scene Blk.		2500		Design	
				File Copy		Date <b>11,11,80</b>	

### WALK-ONS: EPISODIC APPEARANCES

FOR YOUR INFORMATION THE ABOVE ARE THE CORRECT DETAILS FOR THIS PROGRAMME.

Dear Sheila,

Confirming our telephone conversation today, WALK-ONS in "WARRIORS GATE" appeared in one or more Episodes as follows:

MIKE MUNGARVAN	Episodes 1,2,3,4
JOE SANTO	" " 1,2,3,4
ANDY HART	" " 1,2,3,4
JAMES MUIR	" " 1,2,3,4
MICHAEL GORDON-BROWNE	" " 1,2,3,4
CARL BOHUN	" " 1,2
LAURIE GOODE	" " 3,4
DEREK SCHAFFER	" " 1, (2:Reprise only)
PAT GORMAN	" " 2,3(4 Reprise only)
ROBIN McPHERSON	" " 2,3,4
CARL MORE	" " 2
GEORGE GORDON	" " 2
TERRY SARTINE	" " 2
BRIAN MOOREHEAD	" " 3,(4 Reprise only)
MAURICE CONNOR	" " 3,(4 " " " )
JOHN BLACKMAN	" " 3,(4 Reprise only)
CHRIS MICHELLE	" " 3,(4 Reprise only)
TONY PRYOR	" " 3,(4 Reprise only)
ERIKA SPOTSWOOD	" " 3
MARIANNE LAWRENCE	" " 3,(4 Reprise only)
STEPHEN FROST	" " 4
MARK ARDEN	" " 4

*Waye*  
(Production Assistant)



Production Unit Manager "DR. WHO"

203 Union House

4111/7766

13.11.80.

PAUL JOYCE : EXTENSION TO CONTRACT

A/Deputy Manager, Drama Series/Serials, 404 Threshold  
House

cc: John Nathan-Turner

*File*

Herewith the dates that Paul Joyce will be working outside his contract. I would be grateful if you would arrange payment accordingly. If you need further details please let me know.

Saturday,	22nd November 1980	SYPHER DUB
Sunday,	23rd November 1980	" "
Sunday,	30th November 1980	VT EDIT
Monday,	5th January 1981	SYPHER DUB



(Anji Smith)



Sent: 25/11/80 + 2 scripts

Strand/Series Title "DOCTOR WHO" 5S		<b>FIRST TRANSMISSION FORM:</b> Films and Recorded Programmes			
Programme Title "WARRIORS' GATE"		Distribution		Denotes Recipient	
Episode/Sub. Title Episodes: 1		To: -		Room No. and Building	
Project Number 02340/9291		PRESENTATION DESK (Tel.Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)		4088 T.C.	
Programme Identification Number 1 LDL/C055 S 172/X		Dept. Org.: (White) Org.Series/Serials		404 Thres. Hse.	
Spool Nos. in TX Seq. 35618					
TX Date 3.10.81		Week(s) 1		Mono/Colour Colour	
		Channel BBc-1			
Person now Responsible John Nathan-Turner		Room No. 204		Building Union House	
		Tel. Extn. 3667		Home Tel. No. 01-692-9850	

## OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown

Generic Titles: "DR WHO" Cap @ 0'19"; "Warrior's Gate" @ 0'25";  
by Steve Gallagher @ 0'29"; Part One @ 0'32"; Mix to Close Up  
Bellows @ 0'35"; First line of dialogue: "Eighty....Seventy....  
@ 1'29"

## TIMING

2. Duration of programme timed on V.T. machine/film footage counter
- 22'54"
- timed on stop watch
- 22'54"
3. Duration of and sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)  
This information is VITAL and is used to cue the next programme.
- 1'13"

## CLOSING

4. Wording of FIRST closing caption: End Music begins @ 21'40"  
DOCTOR WHO  
Tom Baker
5. Wording of FINAL closing caption: DIRECTOR  
Paul Joyce (c) BBC TV 1980
6. If programme does not end with the fade down of the final credit give details
- Final caption explodes to white screen - Hold for end of  
music reverb.

**REMARKS** To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Please Note: The first 3 seconds of the opening titles are  
deliberately loud.

Please Trail: MADAME TUSSAUD'S "Dr. Who Experience" and THEME  
MUSIC Record as agreed.

Before transmission Presentation must have **ALL** details asked for on this form. The Programme Identification number with its final Production code **AND** TX version code must also be correctly documented in operational areas: last minute details may be telephoned through, see overleaf for contacts.

Signed John Nathan-Turner Checked by person now responsible

Date 17-11-80



C/A (Drama) H.Tel.Des.D.

373 So.Blk. T.C.

2493/4

19th November 1980.

"DR. WHO" 5S (WARRIORS' GATE)

Programme Co-ordinator  
"Dr. Who" (Angi Smith)

c.c. H.Tel.Des.D. *MT*  
John Nathan-Turner ✓  
Manager Series/Serials

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Thank you for your memo of 13th November with copies of C.V.s and Contracts, etc.

As I told you on the 'phone, H.Tel.Des.D. has asked me to investigate the matter and report back to him. This is likely to take a little time.

However, I have already established with the Contract Office that Prop. Contract 011057 for £704. was (although it does not state this) for the week's extension of hire necessitated by the "knocking on" of the first studio. Contract No. 011112 (as it states on it) is an additional charge to it of £53.00. This new total prop. cost of £2,185. accords with what I would expect if the original props. (hire cost) £1,427. were retained for a further week, as was the case.

Perhaps you can offset this against the cost of Industrial Action? It is not an item for which the Designer can be held responsible.

Either H.Tel.Des.D. or myself will contact you further when my investigations are completed.

RW/jlb

*Richard Wilmot*  
(Richard Wilmot)



26th November, 1980

Paul Joyce  
512 Threshold House

Dear Paul

I have managed to take a look at the first 11 minutes of episode 4 and I make the following suggested re-edits:-

(1) Timecode 0650

(Tom has had his face turned hard up against the mirror by Rorvik previous to this shot.) Therefore we should cut Tom's move into the Biroc/Doctor two-shot - it looks like repeated action and jars. Obviously during this exchange we have to do something very clever with the sound to tell us that Tom hasn't gone thru' the mirror again - deleting <sup>a</sup> repeated action helps this problem too.

(2) Timecode 0736

Having cut to Adric with the MZ machine - can we delay cutting back to the baddies as Tom appears to have moved too quickly (OOV) down to K9.

During this section we need a voice-over from Tom to the effect "Adric, Romana take K9 outside!" - it's ages since we saw Romana and we don't see Adric at all after he's announced that the MZ's switched on - also the voice-over helps the audience wondering how Doc handed K9 to Adric (as we don't see it).

(3) Timecode 0852

Cut the wide shot of Gateway/Tardis/Privateer and use it later. We know from the shot of Doc & co entering Tardis that the Gateway isn't where it is on the wideshot - once again it jars.

Otherwise the first half of the episode looks great. If you want to discuss these points I'm in the office on the usual numbers for the rest of the week.

Yours

John Nathan-Turner  
Producer  
'Doctor Who'



CHB-

RADIO TIMES BLURB: "WARRIORS' GATE"

Episode 1.

Who is the Time-Sensitive Fugitive?

What awaits the Tardis at the Zero point?

What secret peril lurks in the banqueting hall?

Episode 2

Can K9 be repaired?

What is the villainous RORVIK's plan for ROMANA?

What is the secret of the Gateway?

Episode 3

What lies beyond the Mirror?

Who is ROMANA's strange ally?

How is the THARRALL's feast disrupted?

THARRALLS?

Episode 4

Can K9 be restored?

~~Will RORVIK blast his way through the Mirror?~~

Why must the DOCTOR "Do Nothing"?

What is ROMANA's surprise for the DOCTOR?

\*\*

Should we mention K9 here?  
- something like  
"How can K9 get back to normal?"  
or  
"Will K9 ever be the same again?"



FROM: Sue Davies, Room 305 Threshold House. Ext. 2204  
SUBJECT: 'DOCTOR WHO: 5S' "WARRIORS' GATE"  
TO: Peter Howell, Radiophonic Workshop

21.1.81

Here, as promised, the total duration of your music in the four episodes of "Warriors' Gate":-

EPISODE 1: 07'15"

EPISODE 2: 10'53"

<u>EPISODE 3:</u>	<u>Incidental Music:</u>	06'53"		
	<u>Featured Music:</u>	01'55"	<u>Total Dur:</u>	08'48"

<u>EPISODE 4:</u>	<u>Incidental Music:</u>	13'35"		
	<u>Featured Music:</u>	00'45"	<u>Total Dur:</u>	14'20"



10th February, 1981

Paul Joyce

Dear Paul

Thank you for your letter of  
26th January.

Here is a full list of the viewing  
figures for 'Warriors' Gate' which  
are the best of the season to date.

With many thanks for all your hard  
work and my best wishes to you in  
the future.

Yours sincerely

John Nathan-Turner  
Producer  
'Doctor Who'

jj



DOCTOR WHO: WARRIORS' GATE

Ep 1: 3.1.81: 13.5% 7.1m

Ep 2: 10.1.81: 12.9% 6.7m

Ep 3: 17.1.81: 15.8% 8.3m

Ep 4: 24.1.81: 15.0% 7.8m